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HE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



Elektra Slips A Live Set To **Phish Faithful**

■ BY DOUG REECE LOS ANGELES-Elektra Entertainment is confident that Phish



fans are eagerly waiting to take the bait when it drops "Slip Stitch And (Continued on page 109)

CELINE DION'S 550 SET PACKS SUPERSTAR PUNCH ■ BY CHIICK TAYLOR

DIVERSE NOTES DEFINE NEW YORK CITY SOUNDSCAPE

NEW YORK If there were over a doubt, Celine Dion is about to prove that

lightning can strike twice The global superstar's fifth English-language album, "Let's Talk About Love." due Nov. 18 on 550 Music, is one of the Sony family's most impor-

tant projects of the year. It links the 29-year-old French Canadian with a host of highoctane collaborators, including famed Beatles producer Sir George Martin, Luciano Pavarotti, Carole King, the Bee Gees, and Barbra

Streisand, Dion's most-cherished icon, on the lead single "Tell Him." Worldwide sales of her previou album, 1996's "Falling Into You,

reached 25 million, according to the

label, earning Dion an abundance of international acelaim, including the Grammy for album of the year in the If S. (with sales of 10 million) and nods as the world's best-selling

recording artist at the World Music Awards and the hestselling French-language artist in history at MIDEM. She also conquered territories that are traditionally untapped by English-speaking vocalists, including seor ing a No. 1 track in Japan, "To

Love You More"-the first North American-bred chart-topper there in 12 years-and a top five smash in Latin America for "Sola Otra Vez," a Spanish-language version of her hit "All By Myself.

So what's left? "Well, we haven't got-

Larsen's UMI **Emerges As A Global Force**

With Metallica's 'Re-Load' PAGE 12

NOVEMBER 1, 1997

RY ADAM WHITE

LONDON-For Universal Music International (UM1) president Jorgen Larsen, Aqua's "Aquarium" is more than a top 10 album in The Billboard 200. It's a tangible example of how his \$600 million division, which is responsible for Universal Music's business outside the U.S., is yielding a return on u worldwide investment program started four years ago.

That eapital was spent on creating a network of companies-now in 28 countries-with self-sufficiency in the international marketing of Universal's sizable roster of American artists and, just as important, with an active commitment to signing and developing (Continued on page 99)

Latino Music Blooms

With Stylistic Hybrids

Salsa and merengue have long been

the traditional Latino genres to domi-

nate the New York music scene, but

recently young artists have emerged

from its environs on a national scale

playing a new urban mixture of salsa/

and DLG (Dark Latin Groove) repre-

sent the leading edge of a new Latino

sound in the mid-'90s. These are artists

(Continued on page 94)

Flyis Costa

Mare Anthony, India, Proyecto Uno,

R&B/hip-hop/dance/rap grooves

■ BY RAMIRO BURR

(Continued on page 98)

the u.s. debut from u.k. irveuors of coo



goodbue the new album rice stars - not so manic now

1-800-556-80CK

Club DJs Step Into Star

Role On Dance Scene

BY LARRY FLICK

NEW YORK-It's impossible to encounter a veteran of New York's dance circuit without being regaled with fond memories of club life "back in the day"-the '70s/80s era when DJs had the undisputed power to create instant hits and tangible stars with the flex of a turntable. Although the city ains a central point of the club universe, there's debate within the community about its ongoing influence over (Continued on page 93)



Labels, Venues, Radio Let Cabaret Flourish

■ BY IRV LICHTMAN



"It is the only

eity in the world that truly loves cabaret and the people who do it Clooney says, "It's and to keep it alive and well in New

This final installment in Billhoard's look at the New York scene includes a roundup of key clubs for new music ... Page 93. the most intimate kind of storytelling, vibe and regular roster of new and

(Continued on page 93)

Jazz Up-And-Comers Are Big On Smalls

■ BY BRADLEY BAMBARGER NEW YORK-A lot of people think the Greenwich Village jazz joint Smalls is a



new Minton's, a place like that haunt of old where bebop's up-and-comers haned their tones and east the music

into future tense While that may be

overstating the denying that the elub's hothouse

WRCX Chicago Tops Billboard

Monitor Radio Awards List undervalued talent have charmed PAGE 3 (Continued on page 95)



ELVIS COSTELLO EXTREME HONEY



No. 1 IN BILLBOARD • THE BILLBOARD 200 • LEANN RIMES . CUR CLASSICAL * PAUL MCCARTNEY'S STANDING STONE LONDON SYMPHONY ORCHESTRA (FOSTER) + EMICLASSICS CLASSICAL CROSSOVER * DAWA, PRINCESS OF WILES BISC RECORDING OF THE PLINERAL 42 VARIOUS ARTISTS . LOND COUNTRY * YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES * CUR HEATSEEKERS * ROBYN IS HERE . ROBYN . RCA JAZZ * LOVE SCENES • DIANA KRALL • MPUSE JAZZ / CONTEMPORARY NEW AGE * DEVOTION, THE BEST OF YANNI * TANNE * PRIVATE MUSIC POP CATALOG A CONTRACT NOTE . BLANCOUNTRY OF THIS TOTAL TOTA 73 * GANG RELATED * SOUNDTRACK * DEVINEOUS • THE HOT 100 • ★ CANDLE IN THE WIND 1997 / SOMTHING ABOUT THE WAY... BLTON JOHN + ROCKET ADULT CONTEMPORARY * HOW DO LINE *LEANN PIMES * CITE ADULT TOP 40 * POOUSH GAMES * JEWEL * ALANTIC COUNTRY DANCE / CLUB PLAY # 50 IN LOVE WITH YOU - DUKE - + RAY DANCE / MAXI-SINGLES SALES

LATIN

* SI TU SUPERAS • ALEJANDRO FERNANDEZ • SONY DISCOS

* YOU MAKE ME WANNA USHER . LAVACE

. FEEL SO GOOD . MASE . BAD BOY

ROCK / MAINSTREAM ROCK TRACKS

ROCK / MODERN ROCK TRACKS

· TOP VIDEO SALES ·

KID VIDEO

RENTALS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CONTEMPORARY CHRISTIAN

* YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS

KID AUDIO

THE BILLBOARD LATIN 50

* SUENOS LIQUIDOS . MANA . WIA LATINA

MUSIC VIDEO

A THE DANCE & DESTROYOR MAC & DANCE STORY WOLLD

WORLD MUSIC

* TROUBLE IS KENNY WAYNE SHEPHERD BAND • FF

WRCX Leads Billboard/Monitor Awards Almost Half Of Recipients Are Repeat Winners

ORLANDO, Fla.-Perennial mainstream rock victor WRCX (Rock 103.5) Chicago rolled through the 1997 Billboard/Airplay Monitor Radio Awards as the high achiever among its class, sweeping the

major-market mainstream rock category with five trophies for station, PD, music director, local air personality, and market-

ing director of the year. Two radio stations also repeat winners from 1996-took home trophies in four categorie adult WPLJ New York and crosstown top 40 WKTU, including top prizes for major-market station of the year and PD. In all, an unprecedented 46 out of 94 winners at the ceremony.

Dutch-Based

Arcade Acquires

Stake In Red Ant

NEW YORK-The Arcade Music Co., a

major player in the music compilation

business in Europe, has concluded a

multitiered deal with Red Ant Enter-

tainment, which includes acquiring a

minority equity stake in the American

label; a five-year reciprocal licensing

deal; and a joint venture to start a record

label in the U.K. and a compilation label in the U.S. Terms of the deal were not

For Areado a Notherlands-based firm

with operations in most European coun-

tries, the deal gives the company an out-

let for its contemporary product in the

U.S. and a new vehicle in the U.K. music

business, as well as A&R sources from

ing into the company, European distrib-

(Continued on page 107)

■ BY ED CHRISTMAN

Resort, made command-performance trips to the stage from last year's awards show Rock 103.5's winners were PD Dave Richards, music director Jo Robinson, local

the only first-time winner among the top three station winners air personality Mancow Muller, and market-

Billboard & Monitor

ing director Natalie DiPietro, all repeat title holders. WPLJ staff awards went to Scott Shannon for PD, morning team Shannon and Todd Pettengill for local personalities, and Heidi Dagnese for marketing director, again all 1996 winners.

WKTU, whose renowned switch from country WYNY to top 40/dance won it three awards last year, rang the bell again with kudos for PD Frankie Blue, as well as for music director Andy Shone-who nicked up the same honor at crosstown WHTZ last

The eeremony also included a new accolade, the Alison Steele Lifetime Achievement

Award. The first-time trophy went to broadcast legend Casev Kasem from

Westwood One. By radio format, KROQ Los Angeles was a modern rock triple-crown winner. for major-market station, PD Kevin Weatherly, and

air personality Jed the Fish. WBCN Boston won major-market awards for music director Carter Alan and marketing director Larry "Chachi" Loprete.

In the medium-market category, KOME San Jose, Calif., picked up two nods, for station and PD Ron Nenni. KROX Austin, Texas, won small-market modern rock station and a double nod for PD and local air (Continued on page 83)

Nat'l Talks Put New Twist In Pan-Euro Mechanicals Saga

and REMI BOUTON

LONDON-A new, national round of talks is under way aimed at paving the path for a new pan-European mechanical royalty rate to replace the one that expired at the end of last year. However, the two sides in this protracted debate have very different ideas of the purpose of the national discussions.

The record companies say these talks will result in a series of national rates, the lowest of which will then be used as a yardstick for a pan-European rate. The publishers say there will never be any national agreements, only one applicable across the EU.

Continental Europe's record companies and publishers have been without an official agreement on mechanical royalty rates since the old one expired at midnight Dec. 31, 1996. Talks aimed at hammering out a new agreement stailed last fall and have never been formally resumed, although informal conversations

Contract.

This means that labels and publishers are operating under a gentlemen's agreement to keep to the old rate of 9.306% of published price to dealer (PPD) until a new, pan-European Standard Contract is implemented.

However, during the summer, the International Federation of the Phonographic Industry (IFPI) asked its member bodies in continental Europe to begin negotiations on a country-by-country basis with their local

mechanical rights organizations. A source at the organization says IFPI intends for interim, local rates to be put in place in these discussions. Though these rates will be superseded by an overarching new Standard Contract between IFPI and pan-European authors' body BIEM, the IFPI source says any advantageous position that can be secured locally will be used as a negotiating lever in discussions over the Standard

(Continued on page 107)

LETTERS

that band

Mikanukoo

GOOD, RETTER, RETTIS

those two countries. For Red Ant, it brings additional fund-

We generally hear about the singer and producers and usually don't know anything about the sonewriter. So thanks to Iry Lightman and his Songwriters & Publishers page, because it recognizes songwriters like John Bettis and Steve Dorff (Billboard, Aug. 30). Popular artists like Celine Dion, Dionne Warwick, and Karen Carpenter would never have touched our hearts with their voices if John Bettis hadn't written the words. When "Say Goodnight" opens on Broadway and people are raving about the composer, I'll proudly be able to say I knew about John Bettis during his "Eve" and "Mr. Guder" days Brian Mickelson

HEADACHE OVER SKA FEVER

receiving front-page recognition in Billboard (Billboard, Oct. 18), but I must point out inaccuracies concerning the band I formed and ran for its life span, the Specials, I was the primary songwriter and keyboard player for the band. After Funboy Three (Lynval Gold-

ing, Neville Staples, and Terry Hall) left the Specials, I continued the band under the name Special AKA and released a third album, which included the influential "Free Nelson Mandela." None of the people cur-rently using the name "the Specials" were in

According to your article, the band currently masquerading as the Specials consists of all the original members, except vocalist Terry Hall. Apart from Terry and myself, drummer John Bradbury and the horn section of Rico Rodriguez and Dick Cuthell are also absent. They should adjust their name to distinguish them from the genuine Spe-

At Chrysalis' request, I have been working on a new version of "Ghost Town," which is intended to launch a definitive retrospective of the original Specials, and I bope this will be released in the U.S. Jerry Dammers

YOUR TIME IS GONNA COME In regard to the feature "Atlantic Zeppelin Set Has Live BBC Performances (Billboard, Oct. 11), you refer to Bill Curbishley as the band's manager. Although Bill and myself enjoy the best of relations, Robert Plant and Jimmy Page are represented by Bill at Trini-fold Management, John Paul Jones, who is working on bis own studio album, due this spring, is represented by myself at Opium (Arts) Ltd. Richard Chadwolk

Opium (Arts) Ltd.

FOR THE RECORD

Contrary to a story on John Fogerty in the Oct. 18 issue, a temporary injunction filed by the singer against former bandmates that disallowed them from touring as Creedence Clearwater Revisited was overturned Aug. 15, 1997, by the U.S. Court of Appeals for the 9th Circuit.

I love ska music and am pleased it is

Letters appearing on this page serve as a focus for the expression of views of general interest. The opinions offered here are not necessarily those of Hilliouzed or its management. Letters should be submitted to the Letters Editor, Billboard, L515 Broadway, New York, N.Y. 10090

BILLBOARD NOVEMBER 1, 1997

★ MICHIGHT LOVER

Billboard

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NASHVILLE-Arista/Nashville president

Tim DuBois cites a business climate that is

"completely changed" from when the sister

label was launched as motivating his decision

to merge Career Records into the parent

label and make some other organizational

Career, which was spun off from Arista/

Nashville three years ago, was home to acts Lee Roy Parnell, Brett James, Jim Collins,

and Tammy Graham. The artists will now be

on Arista/Nashville. Career's separate pro-

motion staff will be merged into Arista/

"This is a business response to a changed economic environment," DuBois says. "The

product flow will move back to one label and

will have to slow down some. That's what

radio is dictating to us right now. This realign-

ment will allow our regionals to work smaller

regions and have more face-to-face contact

with their stations. In a sense, we're going to

superserve radio. Instead of getting on the

phone, we'll go back to delivering records and sitting down with radio stations and playing

Three regional promotion staffers are exit-

them the music."

Nashville (Billboard Bulletin, Oct. 20).

■ BY CHET FLIPPO

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"Something About The Way You

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John Deriver's releases climb a





Career Label Folded Into Parent Arista/Nashville the Arista/Texas administrative umbrella "We began it as Arista/Texas and since split it." DuBois says. "Latin product goes on

a major redeployment of the label's field pro-motion staff. The promotion staff will include Arista/Latin, and rock goes under Arista/Austin." 11 regional staffers, headed by VP of promotion Bobby Kraig, national promotion director Dave Dame, and field promotion senior director Denise Nichols.

ing but will be replaced in what DuBois terms

"We'll have the same head count and will actually be spending a little more with the people we're bringing in," says DuBois. "We're

going to redefine the promotion job a little dif-

forently with some of our acts that don't nec-

essarily fit into the radio mainstream Acts

like BR5-49 and Radney Foster and the Trac-

tors aren't your typical radio acts, but still

those three have sold some 3 million albums,

ting priorities with the label's customers. "We

says, citing radio, retail, and consumers

"Radio is our first line of customer, and we're

responding to them and making our relation-

ship stronger. When we looked at where we

are as a company, it was logical to go back to

one promotion staff but make it a superstaff."

tions. Arista/Nashville also includes labels

Arista/Latin and Arista/Austin, hoth under

Unchanged will be the label's Texas opera-

DuBois says a major consideration is set-

ave three distinctive customers to serve," he

and they're very important to us."

PolyGram Reports Third-Ouarter Sales Are Up 34% ■ BY JEFF CLARK-MEADS

LONDON-PolyGram is citing a strong performance in its core music and film busipesses in addition to the unprecedented success of its charity projects for a 34% sales gain in the third quarter of 1997 compared with the same period last year.

The company says total sales in the quar-ter were \$1.34 billion and, within that, music sales—excluding charity recordings—were up 17% to \$1 billion. Operating income from music was up 21% at \$81 million.

While film-division sales rose 70% to \$236

(Continued on page 14)

Gerald Levert Keith Sweat Johnny Gill Three stars, shining together.



LEVERT • SWEAT • GILL

THE NEW ALBUM FEATURING "MY BODY"

WHILAPPLARANCES BY BRISTA RHYMES, MISSY "MISDEMI ANOR" TELLICI I, MC 15TH AND MANY OTHER SPECIAL GUESTS

As performers, writers and producers, Gerald Levert, Keith Sweat and Johnny Gill have sold a total of over 25 million albums and scored more than two dozen Top Ten hits. But LSG is more than the sum of its members — it's pure seduction from start to finish.

Management: Brooke Playme (617) Management

IN STORES NOVEMBER II

W

Gov't On Parallel Imports

SYDNEY—In a bid to get independent music retailer support for its move to relax parallel-import restrictions (Bill-board, Oct. 17), the Australian government is claiming the result would be cheaper and wider supplies, more sales triggered by lower prices, and a better chance to withstand competition from Internet sales, But the Australian Music Retailers Assn. (AMRA), which represents the major chains and 250 independent outlets, isn't buying that

AMRA chairman Barry Bull has fired off strongly worded letters to Prime Minister John Howard and the ster for communications and the arts, Sen. Richard Alston, suggesting pendent retail sector. The organization has been at the forefront as the music stry lobbies politicians and takes the debate to the media.

The government's idea-to find overseas suppliers and get lines of credit and distribution from them isn't feasible," says Bull. "It'd be easier for international chains who have accounts with major suppliers there. For our smaller suppliers, it's a case of funding product huys upfront and queuing up at a one-stop in the U.S.; after taking into account exchange rates, air freight, custom duties, and 22% sales tax, there isn't much to bring

down CD prices." AMRA is further peeved that relax (Continued on page 107)

Oz Retail Group Disputes | Warner Vid Brews Extensive Anniv. Effort

Sunergy Is Key Strategy For 75th Birthday Campaign

■ BY EILEEN FITZPATRICK

LOS ANGELES-In an ultimate test of corporate synergy, Warner Home Video will embark on a massive 75thanniversary promotion that will involve every sister division in the Time Warner family.

The yearlong initiative will encom-pass 350 video titles, all of which will be promoted through TV shows, theatrical rereleases, mini-movie festivals, and soundtrack releases. No promotions are planned for DVD

ases, except that participating titles will include a 75th-anniversary logo

Each 75th-anniversary title will include an insert offering more than \$150 in consumer savings. The offers include

a free Warner video when consumers buy five anniversary titles and discounts on Time Warner magazines, entrance fees into the company's Six Flags theme parks, Warner Bros. online features, Warner Music releases, and WB Sport items. All videos in the promotion will in-

clude the 75th-anniversary sticker or. in some cases, deluxe anniversary packaging.

The promotion also has external tiein partners Act II Microwave Popcorn and Princess Cruise Lines. "This promotion is a corporatewide priority," says Warner Home Video VP f marketing Mark Horak. "It is all

focused on driving awareness of Warn-

er movies and that they are available

He says the 75th anniversary provided an anchor for the supplier to expand catalog sales. The key goal for the whole program

is to expand sales of catalog product," says Horak. "The promotion gives us the opportunity to leverage the library for retail, which is looking to increase profitability with eatalog product." Recently, retailers have seen their wofit margins squeezed because more hits are being released as heavily discounted sell-through titles. Many have tried to balance the loss by increasing catalog offerings, which are not as

Although Warner is mining its cata log, many of the films are recent hits, including "Space Jam," "Twister," and (Continued on page 101)

heavily discounted.

Entertainment Co. Paradise **Eyes Expansion**

■ BY DON JEFFREY NEW YORK-Paradise Music and

nment has an amhitious plan to grow through acquisitions of labels, publishing companies, catalogs, and other kinds of music-related business-

es it currently operates The New York-hased company, which made an initial public offering (IPO) of stock in January, owns a label, a video production house, an advertising-jingle production company, and an artist management firm.

"With the IPO, we're now asset own

Capitol Enters

Joint Venture

With Miramax

LOS ANGELES-Capitol Records in

looking to continue its hot streak in the

soundtrack business via its three-year

is the "Scream 2" soundtrack, scheduled for release Nov. 25. The album will

feature new material from D'Angelo,

Master P, Foo Fighters, Radiohead, Sugar Ray, and Third Eye Blind. Tracks from Hanson, Meredith

Brooks, Tricky, and Blur are also being

"We're completely excited to be

considered (Billboard Bulletin, Oct. 22).

involved with a movie studio that is

daring, original, and exciting that will

ioint venture with Miramax/Dimension

ilms to co-finance soundtrack albums.

The first album due under the deal

BY CRAIG ROSEN

(Continued on page 105)



tion deal with Columbia Records. The production team's credits include work for LL Cool J, Foxy Brown, Nas, and Will Smith's upcoming project. Pictured at the aigning, from left, are John Ingrassis, senior VP. Columbia Records Group; Don tenner, president, Columbia Records; Jean Claude "Poke" Olivier; Samuel "Tone" Barnes; Thomas D. Mottola, president/COO, Sorry Music Entertainment; Steve Stoute, senior VP of A&R, Sony Music; Michael Mauldin, executive VP of black music Columbia Records; and Will Robein, senior VP, Columbia Records

Philly Rock'n'soul Labels Jamie/Guyden Join CD Era ■ BY IRV LICHTMAN

to own on video

NEW YORK-Although the Jamie and Guyden label imprints make the rounds frequently on compilation sets from other companies, no album releases have flowed from the classic rock'n'roll and soul labels in almost 30 rears. That is about to change.

The Philadelphia labels, whose oriins are in the mid-'50s and whose last album releases were in 1969, will enter the CD era in November with reissues of albums by the Ambassadors ("Soul Summit") and Brenda & the Tabulations ("Dry Your Eyes").

In continuous ownership since 1963 by co-founder Harold Lipsius, who also owns 42-year-old Philadelphia-based Universal Record Distributing Corp and Universal One-Stop, Guyden and its younger sister label Jamie were the omes of such rock'n'soul luminaries as Duane Eddy, Barbara Mason, the Fan-

tastic Johnny C, and Cliff Nobles & Co Universal VP Frank Lipsius, the son of Harold, says he plans another pair of CD releases in January and may accelerate the release schedule later on. "We're starting this now to get our feet wet." he says. According to Lipsius, a two-year process of cataloging all the original tapes and converting them to DATs is nearly complete. While the sounds of Jamie and Guyden have appeared on some singles releases over the years, the labels' chief

coverage has stemmed from compila-tion deals and other licensing arrange-Masters from the labels' catalogs have appeared recently in album prod-

uct from Priority, Rhino, K-tel, and Thump, among others. Lipsius further notes that five of the company's mas-

club in Petersburg, Va.

collection "Beg. Scream & Shou They include Brenda & the Tabulations' "Dry Your Eyes," the Fantastic Johnny C's "Boogaloo Down Broadway," the Show Stoppers' "Ain't Noth But A House Party," and Cliff Nobles & Co.'s "Yes, I'm Ready

Also, Duane Eddy's 1957 rockin' perennial, "Rebel Rouser," was heard on the "Forrest Gump" soundtrack, while rap act 2 Live Crew performed Cliff Nobles' "The Horse," and the Notorious B.I.G. adapted Barbara Mason's "Yes, I'm Ready." The album reissnes on CD whose

logos will sport the combined Jamie Guyden name, will carry a list price of \$14.98 and, in addition to the original (Continued on page 107)

CD-ROM Mag Launch Enters

hasing possibilities for consumers. debuted Oct. 21.

Launch, says the site will make its money selling advertising space online. Early advertisers include ABC, Lee Jeans, Intel, and Gateway 2000. Another source of revenue, he adds, will come from marketing the information collected on the site. "Once we've

want to do direct-marketing stuff with them," such as targeted offers on new The site will also allow users to pur-

The Web Arena NEW YORK-Launch, the CD-ROM

music magazine, has launched itself into cyberspace with a World Wide Weh site that will provide marketing opportunities for labels and music-pur-The Santa Monica, Calif.-based pub lisher acquired for an undisclosed price a music Web site that it says has 500,000 registered users from Firefly Network Inc., which has developed technical tools for personalizing online content. The site (www.mylaunch.com) Dave Goldberg, co-founder of

built a large database, it will be valu-able to labels," says Goldberg. "We

chase recordings. Valley Record Distributors, the large one-stop, will make available its music inventory (Continued on page 108)

BMG Music's Global Pull Firth Recalls Decade Of Progress

NEW YORK-If its family tree was relatively modest in size when it opened shop in October 1987, BMG ers," says Brian Doyle, executive VP. Music Publishing Worldwide, a decade "There are a lot of service providers out there. We want to educate them on the later, has grown into a mammoth

With a veteran publishing executive, Nick Firth, put in charge at the start he continues to run the company in New York as president-a global strategy was a key

plans.



modest music publishing interests of RCA and Ariola when it was formed, BMG Music Publishing had 12 offices in key markets. That number now stands at 33 wholly owned offices in 27 countries (with staffers numbering 250), including the U.S., where the company operates under the name of BMG Songs. It controls some 700,000 songs, reflecting in great part an investment of more than \$200 million in 147 catalog acquisitions in 15 countries. Those catalogs feature the works of the Beach Boys, B.B. King, Beck, Pat Metheny, Gilbert Becaud, the Bee Gees, Barry Manilow, John Hiatt, Santana, Boz Scaggs, Vinicius de Moraes, and Tocuino

Although the company, a division of

German media giant Bertelsmann AG does not break out its dollar revenues or profits, other numbers attest to its place in the worldwide publishing scheme of things: BMG is one of only five worldwide multinationals: it claims status as one of the four largest music publishing groups in the world; and it has had an average annual growth rate in the last nine years of 23% in rev-

enues and 20% in profits.

In dubbing BMG Music "the most international of the multinationals, Firth backs this up by noting that 80% of the company's revenues and 82% of its profits come from outside the U.S. and U.K., although the U.S. and U.K. rank along with Germany, Italy, and France as its offices with the highest

VA. PROMOTER SUES SNOOP & CO.

lawsuit in U.S. District Court in Richmond, Va., against rapper Calvin Broadus, known professionally as Snoop Doggy Dogg; his ex-manager, Sharita Knight; and his label, Death Row Records, for allegedly tricking her Jan. 28 into picking up and transporting Federal Express packages con-

BY BILL HOLLAND

(Continued on page 108)

The lawsuit, filed Oct. 15, calls for a WASHINGTON, D.C .- A Virginia judgment of \$500,000 plus "punitive oter has filed a \$1 million damages in a like amount According to the suit, Patricia Ann Richardson, who runs Voice Productions in the Tidewater area, was allegedly asked by Knight, "acting on behalf of Death Row Records and Broadus," to pick up the packages at the Best Western Hotel and deliver them to the Flava cluh in Petersburg, taining marijuana from a motel to a

(Continued on page 108) BMG Entertainment, itself a unit of (Continued on page 101)

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Artists&Vlusic

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Backstreet Boys Become Global Priority For Jive

LONDON-The Florida pop quintet that had to go to Germany to get noticed is now breaking out everywhere from Kuala Lumpur. Malaysia, to Copenhagen-and has added its home country to the list of conquests. Orlando's Backstreet Boys, whose initial success came in the German market before spreading to the rest of Europe, have turned into a truly international sales success with their Jive album "Backstreet's Back.

That set is a huge seller in most European countries, but the group is proud of the fact that in America it has made good on its belated breakthrough hit there, the million-selling single "Quit Playing Games (With My Heart)." In the U.S., Jive is releasing a ver-



sion of the album, called simply "Backstreet Boys," which features songs from the act's first international release of that name and "Backstreet's Back," which was released outside the U.S. The album has been certified gold in the U.S., as part of what Jive terms its "seeding" of the U.S. marketplace for the group (Rillboard July 19)

"Backstreet's Back" debuted at No. 1 in six European countries, shipping some 1,2 million copies across the continent, according to Jive VP of Europe

(Continued on page 59)

Fresh Doors, X Music On Elektra Sets Compilations Feature Previously Unreleased Tracks

LOS ANGELES-Elektra Entertainment unearths mounds of musical treasure by two premier L.A. bands on Tuesday (28), when it releases the Doors' four-CD "Box Set" and X's two-CD "Beyond And Back: The X Anthology."

Three-quarters of the package devoted to the Doors, the rulers of the Sunset Strip during the psychedelic 60s, is previously unreleased material, while more than half of the X collection pulls together rare performances by the seminal L.A. punk band of the '70s and '80s. Both compilations gain a large jolt of electricity from their warts-andall approach.

Elektra senior director of marketing (U.S.) Dane Venable says of the Doors box, "We wanted to give people a completely uncensored view of what the Doors were really like. So this boxed This is all of the legends, all of the myths, all of the stories you've heard. This is the raw and uncensored

"Box Set" telegraphs its intent from its first cut, an audience tape of "Five To One" recorded at the Doors' infamous March I, 1969, concert at the Dinner Key Auditorium in Miami, at which the group's late lead singer, Jim Morrison, was arrested for allegedly exposing himself onstage. On the track, an obviously drunken Morrison repeatedly hectors the audience during a highly profane performance.

Doors keyboardist Ray Manzarek says the track serves as a signal: 'Danger! Danger! Warning! Oh ye of faint heart, enter not,' We set it up to

go balls-out right off the bat." The surviving Doors-Manzarek, drummer John Densmore, and guitarist Robby Krieger-and the group's longtime engineer Bruce Botnick drew

much of the unreleased live material on the set from sources of dubious legality. Manzarek says, "We took some things that are on bootlegs, and we put them through some state-of-the-art technology, cleaning them up, fatten-

ing them up, and making them sound as good as we could." One CD is devoted to pungent, highquality 1970 live recordings culled from

two nights of performances at New York's Felt Forum. "Box Set" also includes such rarities

as two pre-Krieger demos cut in 1965 by Morrison, Manzarek, the keyboardist's brothers Rick and Jim, and an unknown female bassist on studio time provided by World Pacific Records owner Dick Bock, who had signed Rick Manzarek's band Rick & the Ravens to his rock subsidiary Aura Records Densmore and Manzarek discovered acetates of the songs in their homes.

Duplicating the process they used on the 1978 Morrison poetry album "An American Prayer," the surviving band members added instrumentation to "Orange County Suite," a song Morrison cut, accompanying himself on pia at his final session on Nov. 8, 1970, his



27th and last birthday. (He was found

dead in Paris on July 3, 1971.) Manzarek says, "All that was left was a 2-track mix, but it was a good mix of Jim at the piano, so we transferred that to digital, and then we went to work on the multitrack digital, with me playing keyboard bass and an electronic piano, and Robby playing the guitar, and John playing percussion. What we did is we finished Jim's for him and did exactly what the Beatles did on 'Free As A Bird.' ' The fourth CD in the box contains

the Doors' personal picks of their five favorite songs from the studio albums. The fourth disc we wanted to use as a grounding," Manzarek says, "so that people could say, 'Oh, this is the Doors that I know, these are the

Doors that I understand.' If we had put out disc after disc after disc of unreleased material, it could have gone into outer space-you'd make a left-hand turn at the Milky Way and never come back." The set, priced at \$69.98, will be

packaged as a 6-by-12 box and will boast a 60-page book including 80 never-before-seen photos, track-bytrack annotation by the band men bers, and essays by the late Paul Rothschild and Danny Sugerman, Michael Ventura, and novelist Tom Robbins (who also presents a review of a 1967 Doors show he penned for an underground paper).

Elektra kicked off the promotion of "Box Set" with an Oct. 8 event with the band at the Whisky a Go Go on the (Continued on page 14)

Chumbawamba's Winding Path To Charts U.K. Act Realizes Int'l Smash Via Germany's EMI ■ BY DOMINIC PRIDE

LONDON-It's a straight road from Chumbawamba base camp in Leeds, in northern England, to the hub of the music business in London. Only this group would take a route via Cologne, Germany.

The self-acknowledged "difficult"

political pop band has had its anthemic single "Tubthumping" obstinately lodged in the U.K. top 10 for 10 weeks now. But a deal with EMI Electrola in Germany helped the group put its music firmly into the mainstream here, aided its European success, and added weight to its U.S. breakthrough (Air-Waves, Billboard, Oct. 25). "None of the U.K. labels were inter-

ested," says Dunstan Bruce, who takes on vocal and percussion duties for the band's live appearances. The label that is now behind its British success passed

on Chumbawamba, notes vocalist/per-cussionist Alice Nutter. "EMI U.K. turned us down.

To be fair, it wasn't just EMI, but most of the major-label A&R execs who blanked the band. After a decade and a half in music and nine albums, most recorded and issued on its own label, Chumbawamba had established itself as "a sore thumb" in the British music scene, says Nutter. Refusing to surrender creative control to major labels or to pander to the "indie" music press, the act had few friends in the U.K.

"They had a reputation as being difficult to work with, which is totally wrong, as they're a very polite bunch, says Doug Smith of Doug Smith Associates, who together with his partner, Eve Carr, manages the band.

The act was not necessarily courting



the British majors either, explains Bruce. "When we were looking for a deal, we weren't looking in the U.K. Gig-wise, we felt more comfortable elsewhere, and we got treated with more respect in Germany. When wc had a big hit here, we felt we were involved in a market where we didn't necessarily want to be.' (Continued on page 25)

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BILLBOARD NOVEMBER 1, 1997

Sparrow Fetes Chapman With 'Hits,' Video

■ BY DEBORAH EVANS PRICE

NASHVILLE-As Steven Curtis Chapman celebrates his 10th anniversary in contemporary Chris tian music, the five-time wit the Gospel Music Assn.'s (GMA) artist of the year accolade can look back on a successful journey filled with 32 GMA Dove Awards, three Grammys, four gold albums, and one platinum disc. To mark



this career milestone, Sparrow Records is simultaneously "Greatest Hits" releasing album and a longform video, "The Walk," Oct. 21.

"Look Steven's music over the past 10 years, and you see right into his heart-the heart of a man absolutely committed to a message of hope and committed to giving all of himself to create his art," says Sparrow Communications Group (U.S.) president Peter York. "I know we are in for many more years of great music.

Chanman's 14-cut hits nackage includes such well-known songs as "The Great Adventure," "Heaven In The Real World." "For The Sake Of The Call," "I Will Be Here," and "No Better Place." It also includes two new songs-"Not Home Yet" and "I Am Found In You"-recorded live at Abbey Road Studios in London. Chapman also rerecorded the hits "Lord Of The Dance" and "The Walk" at Abbey Road.

"What created the whole discussion for doing some kind of live recording-because it's not something you see often in a greatest hits or a longform video unless it's (Continued on page 109)

Mase Stepping Out Solo On Bad Boy Rapper's Familiarity A Plus For 'Harlem World' Set

■ BY HAVELOCK NELSON

NEW YORK-He rhymed on gold and platinum singles by Puff Daddy ("Can't Nobody Hold Me Down"), the Notorious B.I.G. ("Mo Money Mo Problems"), Mariah Carey ("Honey"), Brian Mc-Knight ("You Should Be Mine"), and 112 ("Only You") and appeared in the related videoclip

He performed in front of an audience of millions at the MTV Video Music Awards alongside Sting, the Lox Faith Evans Sean "Puff Daddy Combs, and members of his own Bad

Boy family. As a result of such exposure, Mase's lispy, laid-back voice and round, boyish face have become very familiar staples to core hip-hop and mainstream pop

fans alike. The exposure has created strong demand for the MC's solo debut. "Harlem World," which is due world wide Tuesday (28) on Bad Boy/Arista Produced by the Hitmen (Deric "D-Dot" Angelettie, Stevie J., Ron "Amen

Ra" Lawrence, Carlos "Cbucky" Thompson), Pharrell Williams, the Neptunes, Chad Hugo, Grease, Mo Suave-A, and Jermaine Dupri, "Harlem World" is a feel-good, dancehappy set that also features Busta mes. Lil' Kim, Lil' Caesar, Black Rob. and Puff Daddy. Mase is just a young

fun," says Bad Boy GM (U.S.) Jeff Burroughs. "He makes party records, and there aren't a whole lot of dark sones Mase says his lyrics are a chronicle

of his inner thoughts and emotions "It's like in all my songs and on my whole album I'm telling you how I feel he says. "When I say things like, 'Mase ain't the one that'll pay your phone bill' or 'Can't no playa hatin' niggas hold me down,' that's really how I feel. I don't just be writin' lyrics cause they sound good."

Songs on "Harlem World" include "I Need To Be," which recognizes a woman's needs in a relationship: "Niggas Wanna Act," which challenges al the folks who charged Mase with changing after blowing up; and "Feels So Good," an ego-booster that rides a spongy sample of Kool & the Gang's "Hollywood Swinging."

"The album's phenomenal, I think it's a great record. It has that Puffy pop sound, but Mase's lyrics are tight. He's really saying something; he has some depth," says Violet Brown, urban buyer at the 231-store Wherehouse Records chain in Torrance, Calif. "Of the stuff coming out, I think this has a very good possibility of becoming one of the

Christmas."

In spite of Mase's popularity, label executives say they are leaving no stone unturned when it comes to promoting the album, "From a company persp tive, we didn't take

big albums through

nything for granted," says Burroughs. "We didn't decide that just based on his previous successes on other albums that we weren't going to do all the major things that we do as a record company to make sure that he's set

Starting in August, when it distrib-uted tessers and snippet tapes, the company adopted an aggressive, street-level marketing strategy. "We thought Mase had gained significant visibility from all the stuff he bad done, and that the main thing to get out now about Mase is when his album is coming," says Bad Boy (U.S.) marketing director DeAndre "Free" Maiden.

For several weeks, telephone callers to Bad Boy have been greeted with the message, "Mase's 'Harlem World,' coming Oct. 28." The date was also advertised on fliers and postcards and broadcast on TV and radio spots. The radio advertisements started running on mix shows in early October. The TV spots debuted in mid-October, the same time the frequency of the radio spots

hegan to intensify. After performing in September at the National Black Programmers Convention in New Orleans, the artist himself has been on the phone chatting

with radio DJs and PDs. Between Oct. 12-19, he was on a swift promotional tour of a few Southern and East Coast cities, including Washington., D.C., and Miami, letting listeners know when the album is coming.

For the weeks leading up to the release of "Harlem World," Mase is scheduled to make several major TV appearances. At press time, be bad plans to appear on BET's "Rap City,"
"MTV Jams," "MTV Live," and Fox TV's "The Keenen Ivory Wayans Show." He was also set to preview the album on Ed Lover and Doctor Dre's syndicated radio broadcast on SJS Networks. On the weekend before

nationally will stage "win it before you can buy it" contests. "Feels So Good," the first single from "Harlem World," a cut that also appeared on Arista's "Money Talks" soundtrack, shipped to retail Oct. 14. It went to top 40 radio Wednesday (29). According to Maiden, Bad Boy and Arista promo reps are going for airplay

"Harlem World" ships, select stations

"It's the hottest joint right now next to Busta Rhymes," says Special K of the Awesome Two, co-bost/co-producer of a weekly rap program on WNWK New York. "People are requesting it crazy." The video for "Feels So Good" went to various local and national ontlets

Oct. 15. "Mase has become a major video star," says Maiden, "but this clip the first time Mase is by himself. It was important for us to differentiate Mase from Puff because a lot of people think they are a group." When the clip premiered on MTV in

mid-October, it was designated "Jam Of The Week." "That's unprecedented for a new artist," says Maiden. Bad Boy bopes to further pro

Mase when he embarks on the Puff Daddy & the Family world tour, which kicks off Nov. 7 in Albany, N.Y. "We'll be doing an aggressive marketing campaign in all the tour markets he'll be visiting," says Maiden. "We'll continue having him go to radio, visit radio, and local and regional video shows,"

Razor & Tie To Launch Canada's Fred Eaglesmith

■ BY DEBORAH EVANS PRICE

NASHVILLE-After years of relentless touring and seven in pendent albums that built an enthusiastic following for him, Razor & Tie Entertainment is planning to broaden Canadian Fred Eaglesmith's fan base with the North American release of his label debut. Linstick, Lies And Gasoline, Eaglesmith is one of those artists



whose music doesn't fit easily into any one category but trav-els the blurred lines between country, folk, and rock. "It's hard to classify admits Razor & Tie cowner Cliff Chenfeld, "It makes it

challenging, but ultimately he has the ability to connect with a lot more people . . . He's kind of Steve Earle-meets-Tom Waits. That's our short [description] when somebody asks who Fred Eaglesmith is." A native of Ontario, Eaglesmith was one of nine children. He grew

up working on his family's farm until they fell on hard times and lost their land. At 12, he began playing guitar. A pivotal point in his decision to pursue a music career came when he saw John Prine on television and realized there could be an audience for his own some--acerbic wit. He began supporting himself by

touring and recording albums on his own Sweetwater Records (distributed by Canada's Festival Records). His albums were filled with songs that ecboed the bard times of his farming youth and chronicled his observations on life and the characters who crossed his (Continued on page 101)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Bernstein is promoted to senior VP of public relations at Universal Music Group in Los Angeles. He was VP of public relations Arista in New York promotes

Cathy O'Brien to VP of international. She was senior director of international marketing. Tommy Boy Music promotes Mar-

tln Davies to head of the marketing and promotion department in New York and Jim Parham to U.K. GM, based in London. They were, respec tively, GM at Tommy Boy Music U.K. and sales and marketing rep for Tommy Boy Music.
Capitol Nasbville promotes Tom

Becci to VP of finance and Kim Gilbert to director of administration. They were, respectively, controller and manager of administration. The Work Group in New York promotes Dennis Reese to VP of promotion. He was national director



Monument Records appoints Larry Parelgis VP of national counomotion, based in Nashville; Bart Allmand director of national promotion, based in Nashville; R.J. Meacham Northeast/Midwest regional manager, based in Cleveland; Pamela Newman West Coast regional manager, based in Los Angeles, and Mike Ring Southwest regional manager, based in Dallas. They were, respectively, director of national promotion at Almo Sounds,

owner of Third Coast Entertain-





manager at Epic Records, and Southwest regional promotion man-ager at Sony/550 Music. Arista/Nashville names Jennifer McVey tour publicist and promotes

of production. Hilaire Brosio is appointed West Coast national director of rock pro-motion at Elektra Entertainment

Susan Heard to senior director of production and A&R administration. They were, respectively, publicist at Warner Bros. Nashville and director



Group in Los Angeles. He was West Coast regional promotion/marketing director at the Enclave. Phillcla Gilbert is named director of media relations at BMG Classics in New York. She was manager of

public relations at London Records. RAS Records in Washington, D.C., names Lane Buschel director of publicity and Carolyn Johnson marketing coordinator. Buschel was director of public relations and marketing at Source Theater Co., and Johnson continnes ber duties as assistant manager to Crucial Bankie.



PUBLISHING. Georgiann Wilson is

named senior director of the American Centre, and Kirk Wentzell is named manager of royalty review at PolyGram International Music Publishing in Los Angeles. They were, respectively, director of royalties and accounting at PolyGram International Music Publishing and manager of finance at Fox Music. Alan L. Walter is appointed

controller at the Famous Music Publishing Cos. in Los Angeles. He was controller at MCA Music Publishing.



Metallica Set To 'Re-Load' Shelves Elektra Album Is 2nd Half Of '96's 'Load'

■ RY MELINDA NEWMAN

NEW YORK-Metallica drummer Lars Ulrich has a new goal: "I want to put out a record every year left in the '90s," he says. The band is two for two with the Nov. 18 release of "Re-Load, which arrives in stores roughly 18 months after 1996's triple-platinum heo. I'

While Ulrich is cagey about future releases, especially given the generally long wait fans have between Metallica albums, he is completely candid about the role "Re-Load" plays in the Elektra act's canon of work. "It's the second half of 'Load,' " he says. "It's just coming out a year-and-a-half later

Explaining further, he adds, "We wrote 27 songs for 'Load' and were developing it as a double album. We then got the offer [in January 1996] to play Lollapalooza [that summer] and [decided) we [would] put one record out now with most of the songs that are done and then we [would] come back after a year and finish the rest of them. As far as I'm concerned, you can take any of these songs and interchange them on the two albums. The only fear we had was getting to it quick. We didn't want to leave it lying around for three years and worry about what it would sound



The band, which also includes vocalist/guitarist James Hetfield, guitarist Kirk Hammett, and bassist Jason Newsted, needn't have worried. "Re-Load," while heavier than "Load," shares its predecessor's mix of gravelly, feral metal and lighter, more melodic rock-'n'roll. Highlights include high-octane alhum opener "Fuel," the ominous "Fixxxer," and "The Unforgiven II," a sequel to the monster hit "The Unforgiven," featured on the group's 1991 selftitled album (referred to as the "Black Album" because of its black cover).

The idea to write a sequel was based upon Ulrich and Hetfield's decision to do something they'd never done before. "We thought, 'Let's continue a story and make a part two of a song we've

done before.' The whole aura of the music felt like this could really be a nice way to continue the story on 'The Unforgiven.' It wasn't like I thought I was going to be an unfulfilled person until I continued the song.

"Re-Load" features another firstincluding an outside performer on the group's album. Marianne Faithfull lends haunting vocalizations to the set's first single, "The Memory Remains." "James thought it would be cool to have a female voice, and we were like, Whose voice is charismatic and has a sense of having lived life and weathered something?" " says Ulrich. (Continued on page 16)



Crave, as well as Full Force's Bowlegged Lou, who co-wrote their current hit, "All Cried Out." The song was originally a hit for Lisa Lisa & Cult Jam With Full Force in 1986. Shown, from left, ara Lalisha and Akia of Allure; Carey; Bowlegged Lou; and Akissa and Linnie of Allure

Sony May Take The Plunge Back Into Hard Rock; Acts Line Up For Smart Fete

very early stages, hut look for Sony to start a new imprint that will focus on new alhums from classic rock and hard rock acts. Columbia senior VP of A&R John Kolodner, who worked with many of these acts on their first time around, will have some level of involvement. According to a source, the Work Group is one of the potential homes for the imprint

Quite frankly, we're amazed it took a major label this long to realize that there's gold in them thar rock hills. No, acts like Ratt and Polson aren't "cool" any-

more and they don't get airplay, hut they still have a small core hase of fans who are more than willing to plunk down their hardearned dollars. Just ask BMG-distributed CMC International Records (Billboard, Oct. 25). However, the key to making

oney on such acts would be to follow CMC's plan, which is to make records for a relatively small amount, consider radio play verted in places like fanzines



by Melinda Newman

icing as opposed to the cake, and advertise to the con-

THIS AND THAT: Jackson Browne, Rosanne Cash, Levon Helm, and NRBQ are among the acts slated to play Smart Sounds: Music for the Planet II, a benefit concert for the Rainforest Alliance. The Nov. 20 show will take place at New York's Hammerstein Ballroom

Heart is in the studio with producer Peter Asher eording a new track, "Strong Strong Wind," for inclusion on a greatest-hits package that Epic will issue. Heart was on Epie and Epie imprint Portrait from 1977 to 1983 . . . Genesis has postponed its North American tour, which was to have begun Nov. 4 in Milwaukee . . . Celia Hirschman, formerly of Mercury Records, has been named VP of marketing and sales for Guardian Records . . . Todd Rundgren kicks off his monthlong With a Twist tour on Wednesday (29). The outing features Rundgren doing some of his hest-known hits live for the first time in 10 years. Rundgren is touring to support his new alhum, "With A Twist," which features m singing many of his hits reworked in lounge style. The disc came out on Guardian Oct. 7

WHOSE G IS IT ANYWAY? Garth Brooks and rapper Warren G have traded lawsuits over trademark infringement. In a pre-emptive action, Brooks filed suit Oct. 3 in U.S. District Court in Nashville stating that his circled "g" does not infringe on Warren G's trademark. Warren G filed suit Oct. 17 in Los Angeles against Brooks, his company Blue Rose, and HBO, alleging infringement of the rapper's trademark hy Brooks on tour, specifically during his Central Park concert. Warren G is seeking an injunction plus damages (Billboard Bulletin, Oct. 20).

Lydon, who has parted ways with Virgin Records, will he appearing on the "Judge Judy" syndicated TV show during sweeps in November. The good judge will settle a dispute between Lydon and drnmmer Robert Williams, who filed suit against Lydon in small-claims court for lost wages and civil battery. According to Lydon's manager, Eric Gardner, the "Judge Judy" producers get printonts of small-claims court cases from around the country for their show. In return for appearing on the show, the plaintiff agrees to drop the

charges, and both parties agree to abide by the judge's decision.

N THE SPOTLIGHT: Paul Carrack is one of those guys who is better known for the hits he's had fronting hands, such as Mike & the Mechanics, Squeeze, and Ace, than for his solo material, but he's hoping that will change with "Blue Views." The alhum, released by Ark 21 a few months

ago, is his first solo project to come out in the States in eight years. (The disc came out in Europe more than two years ago.) Carrack is currently on tour in the U.S., hoping to make people connect the face with the warm, honey-coated voice.

"It's just part of my never-ending quest to show people who I am and what I've done and why they already like me but don't know who the hell I am, says Carrack with a laugh. "It can be a little frustrating when one's trying to do the solo thing. I'm always starting at square one. But those feelings are tempered by the fact that I've made a career out of music; I can put food on the table, my kids are healthy

Hoping to prod people's memories, Carrack decided to include on "Blue Views" a remake of "How Long," his 1975 hit with Ace, as well as his version of "Love Will Keep Us Alive," which became a hit for the reunited Eagles in 1994. But even the latter strikes a mewhat sad chord for Carrack. "I was writing with [Eagles] Don Felder and Timothy B. Schmit and making demos with the view of having a vocal hand project," he recalls. "One of the times I went to see them [in California] I took over a song I'd written with Pete Vale and Jim Capaldi. Everything was fine and dandy, when much to my chagrin, they came to their senses and put the Eagles back together. That was the end of my little project. Later, they asked if they could use that song I'd brought them, 'Love Will Keep Us Alive.

Not that Carrack is hurting for work. In addition to pushing "Blue Views," he plays keyboards on Eric Clapton's upcoming alhum, as well as having completed recent sessions with Elton John, Genesis, and Simply Red.

Flip/A&M Hoping Rock **Fans Will Warm To Cold**

■ BY DOUG REECE

LOS ANGELES-For Cold front man Scooter Ward, the Nov. 18 release of the band's self-titled Flip/A&M debut represents the fruition of the singer's hard-won struggle to find a more personal voice in his music. The formative years of the hand,

spent toiling in the Atlanta nightclub scene as metal outfit Grundig, left the singer/guitarist with less than fond A distaste for the city's music scene,

exacerbated by the band's infighting over its musical direction, resulted in a temporary split "Atlanta really sucked," he says. "It's

so much of a college-oriented music town, and at that point I wasn't writing anything except for some lyrics. I just got fed up and quit. "Part of it was that I'm into differ-

ent types of music," he adds. "I like De-peche Mode, Tool, and the Cure, and some of the other members of the



band] were more into [Black] Sabbath." Ultimately, Ward's frustration provided the inspiration for the songs, published hy Into Everything Music, ASCAP, that appear on "Cold." After returning to his hometown of Jacksonville, Fla., Ward began writing

new material and eventually reconciled with other hand members. Though Ward says that the band's

latest offering is in line with his stylis-(Continued on page 17)

HURE MICROPHONES DESERVES ANOTHER SHURE THE SOUND OF PROFESSIONALS... WORLDWIDE.



Iternal - Stay Hernal - Save Bur Lov Elernal – Just A Step From Heaven Elernal – Oh Baby I Iternal - So Gue Eternal - Grazy Louise - Light Of My Life Eternal - Pawer Df A fternal - I Am Biessed Iternal - Good Th Louise - In Walked Love Louise - Naked flernal - Someday Eternal - Secrets Eternal - Don't You Love Me Eternal - I Wanna Be The Louise - Arms Around the World Flernal - Annel

From October '93 to October '97 we have had 20 top 20 hits together. Oliver, Denis and all at First Avenue we thank you. From all your friends at EMI Records Group UK and Ireland, and EMI-UK label.



NEW DOORS, X MUSIC ON ELEKTRA SETS

Strip for print and electronic media. A replica of the Doors' original 1967 Strip billboard was erected atop the club.

According to Venable, there will be extensive promotions with Westwood One and VH1. Between release date and Christmas the radio network is planning two "Off The Record" specials hosted by Jim Ladd; a special featuring material from the Felt Forum show not included on the boxed set: an hour special on the box; and a week of "Classic Tracks" shows on the Doors, VH1 will air a Doors "Legends" special Dec. 5, as part of an evening that will also include a full-length video and a midnight marathon of clips.

Venable says, "We're doing a num ber of promotions with classic rock and active rock stations nationwide. We did an eight-song sampler . . . There will be active promotions with more than 100 rock stations nationwide, in which the stations will be giving away the sam plers, and the grand prize will be the actual boxed set itself."

The band will do a press week Monday (27)-Thursday (30) in New York and will appear at Tower Records' Lincoln Center store on release date, sponsored by WNEW New York. An in-store at Tower on the Strip will follow Saturday (1), sponsored by KLOS Los Angeles. Elektra also hopes to book up with Universal's new home video release "The Best Of The Doors" (Billboard, Oct. 11). Venable says, "At retail, at the accounts that make sense, that still sell isic video, we're trying to do tie-ins

and co-op advertising where we're side by side on the racks. Manzarek also plays a role on "Beyond And Back," for be produced X's first four albums and played key-boards on its 1980 debut, "Los Angeles." "X was the zenith, X was the apex of the pyramid," he says. "Those are brilliant musicians and songwriters. They were to punk rock/new wave L.A. what the Doors were to the psychedelic '60s." While some of Manyarok's handiwork is heard on the X set, 27 of the col-

lection's 44 tracks bave never been released in any form. Much of the material-compiled by founding band members Exene Cervenkova, John Doe, and D.J. Bonebrake, Cervenkova's business partner John Roecker, and Elektra A&R VP (U.S.) Tom De Savia-comes from nonprofessional sources.

Vocalist Cervenkova says the crude quality of the tapes is a function of the down-and-dirty recording methodolo-gy of the '70s L.A. punk scene.

"[There were] no engineers, no pro-ducers, and no studios," she says. "People didn't have access to recording devices. The Masque tapes [from the L.A. club, released by Cervenkova's label Year One] are the only real relic of that time, and they're really poorly recorded. The only thing we could find was cassettes and bootlegs and things. Rassist/vocalist Doe says, "I'm proud

of the fact that it has the range that it does that it's not just studio cuts and that there's a lot of fucked-up performances and fucked-up tape copies. Tracks include rehearsals and demos

of such early numbers as "Yr Ignition and "Delta 88"; songs recorded live for the 1986 X documentary "The Unheard Music": 1982 Westwood One concert recordings; and demos of such latterday material as "Country At War" and "The Stage." Many of the unreleased cuts feature the band's original speed-

rockabilly guitarist, Billy Zoom (who left the band in 1986 and was succeeded by Dave Alvin and Tony Gilkyson). Cervenkova says the release of the set comes at an ideal juncture: "I feel

that it's timely now, because I think that the culture sucks again, just like it did when we started. With the Rolling Stones and Fleetwood Mac being the biggest tickets right now as a concert. it's totally perfect for this record to be released at this time. When you listen to KROQ [Los Angeles] or watch MTV, you realize that everything is artifice and crap. It's the same stuff we were

fighting before." Elektra senior director of marketing (U.S.) Dana Brandwein says of the set. "The X fan is going to be thrilled because there's so much in there . . . If it gets into the hands of someone who isn't a die-hard X fan, I think they'll become one. I think it's a big turn-on to

Priced at \$24.98, "Beyond And Back" is packaged in a slipcased box. The booklet includes rare photos, short track-by-track commentary by Cervenkova and Doe, and testimonials about X from figures ranging from L.A. punk contemporaries like Henry Rollins and Keith Morris to younger musician/fans like Jakob Dylan and Matthow Sweet

Elektra bas prepared a seven-track sampler from the set the label has also converted the notes into a booklet styled after the homemade songbooks that X handed out to fans at its shows. "We're going to service the full box, along with a sampler, to college radio, Brandwein says. "It's also going to alternative radio and to key triple-A radio stations . . . [The booklet is] going to be serviced out. We've got 30 college reps, and it'll be at retail, at non-music retail, their radio stations, and the college papers.

She adds, "There will be advertising, with consumer ads in Rolling Stone, Spin, Alternative Press, and Option With the other fourth-quarter (catalog)

releases we've got, like the Doors and the AC/DC box that's coming out, and the Jackson Browne best-of, and the Pixies [two-CD set] as well, we'll have the opportunity of getting great visibility at retail and account advertising by putting everybody together, where they seem to fit properly."

Dave Crouch, GM of Rhino Records'

store in L.A., says of the forther sets, "We probably ordered 50 of each They're going to be unbelievable items through the holiday season. We've had tons of phone calls for about three months now, especially about the Doors. It's an L.A. thing—it's a band that won't fade away. And we still sell a lot of X records. It's a one-two punch."

POLYGRAM REPORTS 3RD-0TR, SALES UP 34%

on, the movie arm lost \$16 million.

In a letter to shareholders, Poly-Gram president/CEO Alain Levy says total group sales were up 24% if the contribution made by the recordings associated with the funeral of Princess Diana are excluded. PolyGram is handling Elton John's tribute single "Can dle In The Wind 1997" and the "BBC Recording Of The Funeral Service." These titles contributed \$92.5 million

in sales during the quarter, but all profits will be given to the Diana, Princess of Wales Memorial Fund.

Total operating income for the Poly-Gram group in the quarter, according to Levy, was up 13% at \$65.32 million. Net income according to the company. was up "a very satisfactory" 21% to \$42.7 million.

Music success outside the charity ecordings was due in large part to John, Boyz II Men, and 311 on the international market and through regional artists Glay in Japan, Ramm stein in Germany, Jacky Cheung in Hong Kong, and Banda Eva and E O Tehan in Latin America. Says Levy in his letter to sharehold-

ers, "Due to strong music and film sales, all regions showed sizable increases in sales during the third-quar-ter 1997 versus 1996. Sales in Eurone

increased by 26%, in North America by 19%, in the Far East by 34%, and in the rest of the world by 19%."

The increase in film sales was large ly due to "Bean, The Ultimate Disaster Movie" and PolyGram Filmed Entertainment's new distribution opera tion in the U.S., which has grossed nearly \$50 million, PolyGram says Levy continues, "PolyGram enters

the fourth quarter with what we believe to be a robust music release schedule of local and international repertoire. Major international releases include Bryan Adams' "Unplugged"; a Christ-mas album from Hanson; LL Cool J; Lighthouse Family; Portishead; Shania Twain; Metallica; Salt 'N Pepa; Bjork outside the U.S.; greatest hits albums from Sting and the Police, Soundgarden, and John Mellencamp; and the soundtrack of the new James Bond movie, "Tomorrow Never Dies." Over the first nine months of the year, the company says, music sales xeluding charity projects are up 11% to \$2.99 billion compared with the same period last year. Profits over the nine months are up 16% to \$344 million.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 1.99 audders to the dollar.

With much regret we bid farewell to

Bernhard Mikulski. (26 March 1929 - 9 October 1997)

We are not only losing our boss, but also our friend and companion, who was always ready to share with his employees his strength. love of life and optimism which he collected over a lifetime's worth of experience.

> We will miss him deeply. We will continue to pursue his legacy.



Worldwide Specials and DIRECTORIES



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CONTACT: Pat Rod Jennings - 212-536-5136



ENTERTAINMENT '98

Issue Date: December 6 Ad Close: November 11

CONTACT: Jim Beloff - 213-525-2311



GERMANY, SWITZERLAND, AUSTRIA

Issue Date: December 6 Ad Close: November 11

CONTACT: Christine Chinetti- 44-171-323-6686



SOUDD OF THE CITIES: LODGOD

Issue Date: November 29 Ad Close: November 4

CONTACT: lan Remmer- 44-171-323-6686



LATIN MUSIC DUARTERLY III

Issue Date: November 29 Ad Close: November 4

CONTACT: Daisy Ducret - 213-782-6250 Angela Rodriguez - 305-441-7976



Issue Date: November 22 Ad Close: October 28

CONTACT: Christine Chinetti - 44-171-323-6686



RAP

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CONTACT: Jill Carrigan - 213-525-2302

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UK/FUROPE 44-171-323-6686 - PH 44-171-631-0428 - FAX CHRISTINE CHINETTI IAN REMMER

ASIA PACIFIC Singapore: 65-338-2774 Hong Kong: 852-2527-3525 ALEX HO

AUSTRALIA 613-9824-8260 - PH 613-9824-8263 - FAX AMANDA GUEST

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ITALY 39+(0)362+54.44.24 - PH LIDIA BONGUARDO

JAPAN 213-650-3171 - PH 213-650-3172 - FAX AKT KANEKO

Continental Drift

NSIGNED ARTISTS AND REGIONAL NEWS

St. LOUIS: It's a good time to be MU330. Nearing its 1,000th show on erous treks across the U.S. and Europe, the ska/punk band has survived personnel changes and outlived three vans in a little over four years, making MU330 the hardest-working band to spring out of St. Louis' south side, "Hoosier Love" burst off the band's 1993 debut, "Press," and garside. "Hoosier Love Durst oil the beard of the property of KPNT St. Louis after appearing on the station's "Pointessential Vol. One." Working on indie labels Dill Records and now Asian Man, MU330 released "Chumps On Parade" in '96, which has sold 15,000 copies, according to the band. The latest set, "Crab Rangoon," has only been in stores since the beginning of September, yet at the band's Sept. 29 sold-out CD-release party at the Galaxy, fans were already singing along to the new songs. Introduced by the haggard, beer-drinking cigarette-smokin' Chumps the clown, MU330 used pyrotechnics and a simulated cheerleader chain-saw massacre to make the evening special. knowing bometown audiences had come to expect a great show. What they don't need to explain is how a bunch of south-side rockers got into ska. "I don't think it's weird to come out of anywhere these days and be playing ska," says drummer Ted Moll, "When we play any small town, they already got ska bands there. It's just what's taking off right now." The key to the band's monolithic touring schedule is networking, says singer/guitarist Dan Potthast. "We've been touring for four years, basi cally. The way it starts is we meet a band, like the Blue Meanies (who opened at the Galaxy). They came down to St. Louis and did a gig with us, and then we went up to Chicago and did one with them. It's always worked like that-we'd meet bands that way, and it just kept spreading. Contact Moll at 314-752-3049. BRIAN Q. NEWCOMB

MIAMI: The heavy influx of Afro-Caribbean cultures into Miami has sprouted a music scene that's filled with performers who assimilate the various sounds into something both joyously new and oddly familiar. Cuban pop singer Nil Lara was first, now bop band Khadir is poised to be the next to break through. Together a year, Khadir combines Latin

rock, hip-hop, and funk, with shades of San-tana and Los Lobos. The band has just released its first CD, "Step Into The Rhythm." on Bitter Crop Records in association with Cane Records, the University of Miami student-run label. Close to 500 copies have already been sold. Cuts "The Funktion," "Changes," and "Keep On Givin' " have gotten regular airplay in Florida on WAXY Miami and WVUM Coral Gables. Khadir was named best new band for 1997 by The Miami

New Times, a leading alternative weekly. New Orleans has also embraced Khadir, giving the band steady airplay and inviting it to perform at the 1997 Jazz & Heritage Festival and at Tip-itina's nightclub on its last three Big Easy tours. The band is currently sponsored by Bud Light's Bud Family in Concert program, which provides financial support as well as promotional help and endorsements. Contact Bitter Crop at 305-270-8500. SANDRA SCHULMAN

NASHVILLE: Raw power-pop rock has been alive and well in Nashville for the last few years, and one of Music City's finest proponents of that sound is Who Hit John, a four-piece comprising Sam Powers (guitars, vocal), Chuck Tate (guitar/vocals), Pat Meusel (bass/vocals), and Dean Bratcher (drums). After several years of building a strong fan base, the band snuck into one of Nashville's major studios and

came out 30 days later with its self-released debut CD, "Hey Buffy," a great tonic for fans of rough-and-tum ble melodic Replacements-meet-Cheap Trick-style rock'n'roll. The CD (co-produced by Bart Pursley and the band), which is getting airplay on regional college and commercial radio stations throughout the mid-South, has earned positive reviews for its radio-ready melodic sensibilities. Highlights include spirited rocker "Claim To Fame" and the halled "Incomplete." as well as "Fan Club." which has been in rotation on a number of Nashville stations. "Somebody" is a playful



throwback to the stylings of mid-period Beatles, while
"Giving Twist A Turn" would sound comfortable next to many of the Replacements' later-era songs. "We wanted to make an album that flowed really well, where there was a meaning to the selection of songs, an order. says Powers. The band is currently recording new sides with 20/20 guitarist Steve Allen engineering and co-producing. Contact J.D. May at 615-292-7773 or Lee Swartz at 615-726-8481 or E-mail whohitjohn@geo cities.com DICK CLAPK

METALLICA SET TO 'RE-LOAD' SHELVES

(Continued from page 12)

Among the names bandied about were Carly Simon, Patti Smith, and Joni Mitchell, but Ulrich and Hetfield kept coming back to Faithfull, who said she'd be glad to help. "So, me and James jumped on a plane-no babyatters, no producers, no bullshit. We just hung out with her all day, drank wine in Dublin, and had a good time." "The Iemory Remains" goes to a number of formats, including active rock and top

40. in mid-November Programmers have already received "Mandatory Metallica," a two-CD sampler of songs from the band's back cat-

alog that have performed well at radio. Ulrich knows that critics of the band will protest that Metallica is throwing the remainders of "Load" to its fanwith "Re-Load"-songs that weren't good enough to make the grade the first time. But he feels that's not the case. "I think a lot of people think it's just the scraps, but it's not. I have to sit there and convince myself that I've written 27 songs that are all equally good. If No. 17 wasn't good enough, I'd throw it away. I wouldn't go in and record it. I believed from minute one. That's why we kept writing these fucking songs. We normally stop at 12 when we write albums, but we knew that we wanted to develop all 27 of these songs, that they were all good enough." "We're just trying to emphasize the

fact that these are new songs," says Brian Cohen, Elektra's VP of marketing. "The message is not so much that ese are leftovers as it's just the part that they didn't finish yet. The inspiration happened at the same time as 'Load'; they just didn't get them completed" before going on the road.

Despite the amount of recording that had already been done on the project at the time "Load" was recorded (basic tracks had been cut for most of the songs), the band went into overdrive completing "Re-Load," under what they refer to as "Metallica Crunch Time." "This was the worst, definitely the worst," says Ulrich, who was still figuring out sequencing for the album with producer Bob Rock as it was being mastered. "We had two rooms mixing and one or two other rooms where we were tracking at the same time as they were mixing. The last two weeks have been the stupidest. This makes the [notoriously difficult] 'Black Album look like a fucking walk in the nark In a marketing plan befitting the label's top-selling act, Elektra has a

multi-pronged approach designed to appeal not only to the Metallica faithful, but to new converts as well. First and foremost are plans to stage

a free concert Nov. 11. After a number of cities turned down the group, Metallica and the label decided to solicit fans who might be able to help. Potential prospects can contact the band through a World Wide Web address or a toll-free nhone number "The idea for the free concert came

from Garth Brooks," says Illrich, "We sat down after (his) Central Park show and said. 'That is so cool-what a cool thing to do,' We thought it would a good way for us to shake some of the dust off and celebrate the release of the new record. We've been trying for the last two months to set up a free concert in Chicago, and we can't find a fucking place to play. We went and looked at Detroit, Cleveland, Boston, so on, and ally no one will have us Dosnito the initial difficulties Elek-

tra is confident the show will go on. "Absolutely it will happen," says Cohen, "It's so in the spirit of Metallica. Despite the well-crafted nature of their music, there's always been a handmade quality to their relationship with their fans-this common, everyday vibe. Indeed, in the past the band gave a free listening party at New York's Madison Square Garden. For "Load," it played around San Francisco for free on a flathed truck and did an extensive pro-

motion with MTV

At retail, Elektra is making a dump bin that will hold up to 190 pieces of Metallica product, "We're making 3,000 bins," says Cohen. "Musicland is taking one for every store." Elektra has already supplied stores with "coming soon" banners as well as a countdown calendar alerting patrons how many days until the arrival of "Re-Load." Retailers have high hopes for the

release, which they believe can match "Load's" staggering first-week sales of 680,000 (Billboard, June 22, 1996). 'I think this one will do as well." says

Eric Keil, buyer for the New Jersey based Compact Disc World chain. "The setup has been going on forever; the Internet has been buzzing about it." Keil notes that "Re-Load" comes out the same day as Celine Dion's new effort, "I can't think of two more divergent styles of music-it could be a very interesting cocktail party in our stores. Metallica is the crowning release of the fourth quar-

ter; it's our bread and butter." "I think it will do great," agrees John Artale, buyer for the Carnegie, Pa.based chain National Record Mart. "They just came off a really good tour that got good reviews and satisfied a lot of people that showed even though they did cut their hair, they're still very ded icated." However, Artale says he's concerned that people might not under-stand the title. "'Re-Load' smacks of remixes, which is not what it is," he says. "But a new Metallica record is very welcome at this stage. I can't even think of anything else that would satisfy that market as well, even though (Continued on next page)

amusement

	b u s	i n	ess,	TOP 10 CO	XSCURE VCERT GROSSE
ARTISTISI	Venue	Oute(s)	Grees Ticket Price(s)	Attendance Capacity	Promotor
MICHAEL LACKSON	IHR Statum Inhamesburg	Gct 10, 12	\$3,347,560 (17.238.778 rand) 558.48/\$15.65	106,495 103,000 two shows	BIG Concerts
MICHAEL LACKSON	Green Point Stadium Cape Town South Africa	Oct 4, 6	\$2,092,425 (3,626,076 seed) 548,48,\$15.65	73,295 74,000 fee shows	BIG Concerts
CARTH BROOKS	Dwc Arena Pithburgh	Oct 13-19	\$1,925,462 Cross Record \$19.25	100,715 six sefouts	Variet Enterprise
MICHAEL SACKSON	Kingspark Stations Durban South Whice	Oct 25	\$1,483,047 15,868.017 rand) 568.48:515.65	45,000 select	RIG Cercerts
FLEETWOOD MAC	Tacoma Damo Tacoma Wash	Del 31	\$654,738 \$40,525	22 963 Salnut	Mage Carcert Pronotions Pace Teuring Jack Utsick Press
FLEETWOOD MINC	Earget Contex Monespolis	Oct 8	1773.565 560 325	17,876 solved	Magicworks Centerts Inc. Pace Rearing Sack Utsick Prese
ELTON JOHN	Freedom Half Colsoum Leursielle Ry	Det 38	\$622,839 \$39 50,529 50,525	18,624 select	Sunshine Promotons
CRONGE DALAMIUS ELETTICEMI ARVANISAD, ALEMOOS IGANARIOS. LARIS LAZOPOLLOS. MASSLIS PAPARAS LANGU-	Macloos Squara Garden Naw York	Oct 4	\$613,965 \$75,565,545,525	16 865 15 203	Memorial Stoan Kattering Resolts Greek Children's Fund
LITTHER HANDROSS HAMESSA WILLIAMS	Madisse Square Garden New York	Oct 8	\$600,505 \$45:535	99.439 14.800	Dehsener Stater Enterprises
FLEETWOOD MAG	Poless Amphickester Columbus, One	041 1	\$564,458 \$75:530	12.896 15 800	Magnatoria Cancerts Inc Pace Teuring Sanshina Prenations Bellim Frada

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FLIP/A&M HOPING BOCK FANS WILL WARM TO COLD

tic desire and more even-tempered than its Grundig-era material, Cold still evidences the band's hard edge. The gritty youl of Ward's vocals, in addition to some full-of-pain lyrics. complement Cold's sludgy instrumen-

tation. A perfect example is the album's first single, "Give," which A&M began working to modern and mainstream rock and metal stations Oct. 8.

Flip reports that 15 stations have started playing the track, including mainstream rock outlets WJRR Oriando. Fla.: KEGE Minneapolis; and WLZR Milwauke

WLZR (Laser 103) assistant music director Craig Kilpatrick says that the track reacted well on the station's nightly "trash or smash" feature, "103 Buzz Cut." and was hence added to its

A video for the single, directed by Peter Christopherson (Nine Inch Nails, Rage Against The Machine). is

due at the end of October Focusing on such traditionally strong rock markets as Boston, Chica-go. Detroit, and Philadelphia, A&M will utilize listening stations, video reels, and display retail programs.

Indie promotions company High Frequency will also be brought on board to position the album for core hard rock fans.

Still, A&M senior VP of marketing Morty Wiggins says that the label will not rely only on traditional outlets to

expose the band. "A&M has a simple equation for its narketing philosophy: If they like it, they'll buy it. And our objective is to get a taste of the music to const directly without waiting for radio sta-

"If you're standing there with your hat in you hand, you can waste a lot of time," he adds. "We'll go out and find a way to give people a reason to feel compelled to play this record."

The linchpin in the label's marketing strategy will involve the band's close association with up-and-coming Flip/ Interseane hard rock act Limp Rizkit (Flin does not have an exclusive deal

with any singular label.)

Limn Bizkit front man Fred Durst. who takes A&R credit on "Cold." was one of the first to take notice of Ward's new music when the singer returned to

Jacksonville A sampler cassette to be distributed at shows and given to consumers purchasing hardcore rock albums features glowing reviews from Korn front man

Jonathan Davis and Durst "Cold is a powerful, sick curtain that covers all emotion," says Durst between cuts on the sampler. "It's the most real record that I've felt in years."

It is this sort of endorsement, says Wiggins, that will ingratiate the band with its potential key audience "They come from a group of bands that connect with kids," says Wiggins. "Their peers with bands such as Korn

and Limp Bizkit, and that's important to the people that like this music. "We're hoping to publicize that con-nection without being terribly exploita-

tive," he adds. Durst has continued to champion the band, inviting it to open for Limp Bizkit on a tour that began Oct. 17

Cold is booked by New York-based QBQ and managed by the Firm in L.A. Though Ward and bandmates staged a confident, solid performance Oct. 14 at the Whisky a Go Go here, the singer says that he has been losing sleep over the prospect of the tour.

"I'm just really stressed out right now," says Ward. "I care what people are thinking about us way too much. People say not to, and I don't when it comes to writing the songs, but when I play, I want people to hear what they bear on that tone I want to make it sound just like it does on the album.



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METALLICA

(Continued from preceding page) they're still kings of that market."

"That market" is the young males who compose Metallica's core audience. To reach them, Elektra plans to run an ad campaign on Comedy Central's often puerile animated series "South Park." "It couldn't be more straight-on in terms of Metallica demographics, says Cohen. "We're doing a promotion

on 'South Park's' Web site as well.' In addition to initial plans for the launch of the record. Elektra will continue to push the album long after its We're holding a lot of ammo release until the first quarter of next year." says Cohen. "We have to work this record without a band on tour until next year sometime; we have an eight- to 12-

month plan." Metallica will return to the road in March, when it tours the Pacific Rim. It will hit the States in the summer However, Ulrich warns that the band that once seemed to live on the road is

trying to slow the pace a little. "I love playing the shows and the energy and the vibe, but the other 22 hours of the day I'm starting to fucking hate," he says. "Touring is becoming something where we're going to be a little more selective. It doesn't mean we're going to stop touring. We'll still be one of the most live playing acts, we're just going to cut it down a little bit."





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BILLBOARD'S HEATSEEKERS, ALBUM CHART

WEEK	WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SIMPLE OF RETAIL STORE AND RACK SOUNDSCAN® SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY AND STANDARD STORE AND SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY THE SALES REPORTS COLLECTED BY THE SALES REPOR	isp 10	00 of T	he Bilibo	of labs the best-selfins bitles by new and developing artists, defined as those who have never appeared in the searce 200 that. Whosi as about neaches the levels, the altison and the artists subsequent albures are immedi- sance of the Relabschies chard. All blorms are available on cassified and CO. "Admirsk indicates viright IP is no with the greatest sales gains. © 1997, BritcondSPT Communications.
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\mathbf{z}	4		CREED WIND-UP 13049 (10 96/15.98) MY OWN PRISON	20	25	4	STEREOLAB ELEXTRA 62065/EEG (10.96/16.98) DOTS AND LOOPS
\mathbf{u}	6	14	MICHAEL PETERSON RETRISE 46618 WARNER BROS. (10.56/16.50) MICHAEL PETERSON	29	30	14	CHARLIE ZAA SONOLUX R2136/SONY DISCOS (8.98 EQ/14.98) SENTIMIENTOS
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LBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART

REVUE REVIEW: Royal Crown Revue, whose last album, "Mugzy's Move, neaked at No. 4 on the Ton Jazz Albums chart, is back in action with its new live Warner Bros. set, "Caught In The Act."



Hear No Evil. Factory Chingon/Interscope has a potential hit on its hands with "Sugar Cana," tha first single from Manchester, England act Space Monkeys. The song, from the group's forthcoming 1998 release, "Tha Daddy Of Them All," has a stylish, dance-rock vibe that winds its way through tha album. Modam rock WLUM Miwaukee anchore airptay.

The swingin' sentet, which debuts at No. 22 on the Pacific Regional Roundup this issue. will take its show slightly east as of Saturday (1) for a residency at the Las Vegas Desert Inn. The band plays six nights week in the lounge there until Jan. 3, 1998. Also, a clip for the band's

new single, "Barflies At The Beach," made it on MTV's "120 Minutes" program.

HEAD TRIP: On Oct. 21. Tommy Boy rereleased Prince Paul's "Psychoanalysis (What Is It?)," formerly on WordSound.

The rapper's solo debut features the same sort of perverse comic sketches that, as a producer, he infused into such albums es De La Soul's "3 Feet High And Rising.

This new release features three new tracks, as well remixes by Dr. Octacon's equally freaky Dan The Automa-

tor.

KEEPTRUCKIN': Landslide Records act the Derek Trucks Band begins opening dates for the Allman Brothers Nov. 4 in

New York The self-titled debut from the band which is fronted by the 18-year-old

Band drummer Butch Trucks, was released Oct. 21. Produced by multiple-Grammy winner John Snyder, the album features Trucks' accomplished slide guitar work on original material and classics euch legerdary artiste ac-Miles Davis and John Col-



Meriachi Meriness Seventeenyear-old mariachi phenomanon Nydia Rojas is back with her sophomore album on Arista/Latin, "Florecer." Rojas, who perked up ears lest year with "La Número Uno," e mariachi version of the Blondie hit "Tha Tide Is High." again goes for a poppier mariachi sound with cuts like album single "Que Te Veya Bien." "Florecer bows Tuasday (28).

REGIONAL HEATSEEKERS NO. 18 Go."



HE REGIONAL ROUNDUP ing top 10 lists of best-sellis

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Trucks has already contributed to albums like Junior Wells' "Come In This House." More recently, he backed Clarence "Gatemouth" Brown and the late Johnny Copeland on House Of Blues Records' Rolling Stones trib-

new release, "The Action Is

recording artist Veronica

ute, "Paint It Blue. U ACTION: Mammoth Records act Fu Manchu is beginning to generate heat for its

ROADWORK: Guardian Records Catie Curtis, whose self-

respectively.



The song and its video have

found their way onto main-

stream R&B station KMEL

San Francisco and BET,

The Twynns. Peggy and Patsy Lynn, twin daughters of Loretta Lynn, continue to follow in their mom's fontsteps. After various solo and band projects, the siblings have paired for a self-titled Renrice allows which hours In early '98 Anticination is building after the warm reception for the duo's first singla, "Nights Like These. A clip for tha song is airing on CMT, and several country stations hava jumped ahead of tha song'e official impact date. The Lynns per-

form on "Crook & Chasa"

Monday (27).

made inroads on the Hot R&B Singles and Hot Dance Music/Club Play charts this titled sophomore album came summer with her Craig Mack out Oct. 7, opens for Jonatha collaboration "No One Else But Brook in November, "Catie You" from the "BAPS" sound-Curtis" was produced by the E track, She returns with "Rise," Street Band's Roy Bitten, the title track from her debut who also contributed piano, album due Tuesday (28). organ, secordion, and vocals.

18

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K-Ball 'On Her Way' To R&B Fame

WB Artist To Get Boost From Immature Tour

■ BY SHAWNEE SMITH

NEW YORK-Executives at Warner Bros, are hoping that having friends in high places will pay off for Kelli Ball, who records under the name K-Ball. The label is promoting the singer's debut set, "On My Way," due Nov. 11, by sending her out on the road as the opening act for Immature's tour, which begins Nov. 14.

'It is fortunate [that] K-Ball is in the Immature camp," says Warner Bros. senior VP of promotion and marketing for black music (U.S.) A.D. Washington. Both acts are managed by Chris Stokes, and Ball was a background singer on the MCA group's last tour.

[The tour] is an excellent opportunity to get her in and out of markets we may not have had access to otherwise," says Washington. The tour will hit such key cities as New York, Chicago, Los Angeles, Atlanta, and Washngton, D.C.

On the tour, Ball will do radio, retail, and press in each city to reach older demos that may not be interested in Immature. In addition, she will begin a promo tour when the concert trek

"Right now she has the opportunity to go out and let people know in advance she is gonna be [performing at the concertl, and even if people can't come to the show, they [will] know her name, and it will give her some kind of market permanency," Washington

Coming out of the gate strong is proving to be one of Ball's recurring themes. Having no prior songwriting experience, she co-wrote three songs on "On My Way" and was the inspiration behind several others, including the first single, "Keep It On The Upside."
"Most of the lyrics on the album

[that manager] Chris [Stokes] wrote came from conversations we had," Ball "He would just start me talking

about life, love, family, or current events . . . [then he'd] write stuff down and tell me, 'Go in the studio. We've got your song.' I'd get in the booth, and he'd start feeding me lines that I said, and it just all clicked. I never knew it was that easy." Ball co-wrote "Oh Baby (Come My

Way)," "Love Matters," and "How I Feel" in a similar manner. She is also already dabbling in production for upcoming act Tilt and is learning how to direct videos.

Whenever [Chris] learns something, he teaches it to us." Ball says.



pan. I don't know too many people in the industry who tell their artist

what they are doing and how it will benefit them. Serviced to radio and video outlets in early September, "Keep It On The Upside" is a funk- and R&B-tinged

pop single. The remix clip, which features rapper Daz Dillinger, went to outlets Oct. 10. "I didn't want to limit myself to one kind of sound," says Ball. "['On My

Way'] has some hip-hop, some R&B, some ballads, and pop. It has a little bit of everything, to make sure everyone has their tastes fulfilled." The musical diversity on "On My Way" is reflective of Ball's influences, which include Patsy Cline, Charlie "Bird" Parker, Sarah Vaughn, Beethoven, and various hip-hop and

R&B artists. "My father is a music connoisseur, he did some blues recordings, and my mom did the chitlin' circuit. [They]

taught me to never limit myself." During early promotion on her sin-gle, however, the name "K-Ball" seemed to limit her appeal, as many retail and radio executives assumed she was a rap artist.

"When we first serviced a flier on her without a picture, people thought she was a rapper and were not so amicable," says Washington. "But once they were serviced with [postcards and flats] with her picture, many peo-ple changed their attitude."



Showcase On The Horizon. RCA artist Vanessa Rubin recently performed songs from her current set, "New Horizons," et the Ceche Cache club in New York. On hend for the event, from left, were Kevin Evans, senior VP, black music division, RCA Records; Rubin; and Bob Jamieson, president, RCA Records.

material will bear Ball's visually sppealing image, but Washington insists that the label is not pushing her as a sex symbol. "Everything we are doing shows her in her natural light. She just bappens to be an attractive

With the concert tour just around the corner, Washington says other promo plans will be decided as the tour develops, but Warner Bros, hopes to take advantage of every promo oppor-tunity it can while Ball is on the road.



reheersal for its "Vibe" TV show performence to take e picture with rock yet Slash and rapper Jay-Z. Slash and Jay-Z appear on the group's single "Fix." The segment aired in September, Pictured onstage, from left, are band members Mark Middleton, Eric Williems, and Taddy Riley; Slash; Jey-Z; and band mamber Chauncay Black Hannibal

Live Sets Need A Return To Liner Notes: New Comedy Albums Keep It Clean

This week's column was written by Janine Coveney, managing editor of R&B Airplay Monitor.

PLEASE WRITE: The live album phenomenon has hit R&B music again, and that's a good thing. Mexwell's "Live Unplugged EP" has been well-received; Erykah Badu will release a live set in November, as will Kenneth Babyface" Edmonds.

The "live" aesthetic on record gives the listener the lessant illusion of bearing witness to artistry unfolding naturally, without studio artifice. The experience can be

raw, deeply affecting, satisfying I would like to plea for an addition to the album packges: liner notes. Back in the days when vinyl was king,

The

Rhythm

and the

informative, intelligent, descriptive liner notes could elevate the listening experience a few notches just for the inside info they imparted about the artist's personality, collaborators, even mood on

the day(s) the project was recorded. What seems to be missing from the abbreviated packaging of cassettes and CDs these days is the idea that an album can still be a multimedia experience, even without enhanced CDs.

Listeners want the essence of the artist not only in music, but also in words and pictures. Liner notes can make these albums even more of a treasure.

AUGH OUT LOUD: African-American comedy has been experiencing something of a boom since the emer-gence of "Def Comedy Jam" on HBO several years ago; however, comedians who can keep their material relatively "clean" are few and far between. Now two comics have released new albums aimed directly at the African-American family market.

Steve Harvey is best known as the host of the syndiated "Showtime At The Apollo" talent showcase in New York and the star of his own eponymous sitcom on the WB, in which he plays a put-upon high school teacher. He previously starred in "Me And The Boys," another sitcom. The Cleveland native has done stand-up across the country and spent a short time as morning host on Chicago's

WGC1-FM "Steve Harvey Live . . . Down South Somewhere," released on the T-Neck/Island Black Music label, showcases Harvey's storytelling skills as he lightly describes the telling differences between the races and tries to break down the real battle of the sexes. Harvey's downto-earth yet irreverent style, all done without vulgarity, continues to make him a favorite. And yes, T-Neck is the old Isley Brothers imprint, revived at Island Black Music, where the Isley Brothers are now signed.

Mixing comedy with gospel messages and music is certainly a unique approach, and that's the road taken by newcomer Jonathan Slocumb on his Warner/Alliance release, "Laugh Yo'Self 2 Life." A former choir director and concert master with a degree in mass communica-tions from Oakwood College, Slocumb realized be could make people laugh without resorting to scatology.

He began opening for several top gospel acts, includ-ing Daryl Coley, the Winans, the Clark Sisters, Take 6. Fred Hammond, and Kirk Franklin, as well as secu lar artists the O'Jays, the Whispers, After 7, and Toni Braxton, among others. He has made guest appearances on TV sitcoms and co-hosted awards events like gospel's

Stellar Awards and the fundraising Lou Rawls' Parade of On this album, recorded live



in Atlanta around Mother's Day, Slocumb professes his faith and love for African-American women, pokes gentle fun at some of the church's stock characters, and skewers the family, breaking into song backed by a live band at points in between. Nothing too heavy or satirical, just lighthearted fun. BEATS & PIECES: Plaything Music, the publishing arm

of management firm Shankman DeBlasio Melina Inc. (SDM), has acquired Felton Pilate's Felstar Music catalog and signed a long-term co-publishing deal with Pilate for his future output. The Felstar music catalog contains more than 135

recorded titles by the group Con Funk Shun, including "Shake And Dance With Me," "Ffun," "Love's Train," "(Let Me Put) Love On Your Mind," and others. Felstar also has a cover of "Love's Train" on the Dru Hill

album; interpolations of other Con Funk Shun tunes appear on the "Booty Call" and "Gang Related" soundtrack albums. SDM is celebrating the seventh anniversary of the launch of its publishing group, which includes the Play-thing, Playhard, Playfull, and Music Pieces companies, holding copyrights on tunes by Toni Braxton, K-Ci & JoJo. Gyrl, Earth Wind & Fire, Mark Morrison, and others. A number of hip-hop and R&B artists are contributing tracks to "Jive's Unreleased Masters For The Children's

Health Fund (Vol. 1)" album, due in stores Nov. 25. The set includes "Gotham City Remix" by R. Kelly; a Big Baby remix of "Don't Wanna Be A Player" by Joe; "It's Yours" by A Tribe Called Quest; and tracks by Shaquille O'Neal, E-40, Marc Dorsey, B-Legit, KRS-One, Imajin, and Kaleef. Proceeds will go to the Children's Health Fund, which provides primary care to more than 40,000 bomeless and indigent children through 11 programs across the U.S.

Billboard HOT R&B SINGLES.

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COL-

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+-	+	-	KRYSTLL LGPT LADMODRAPOR T. S.ALDMODR * TOLBERT R LAUGGRA COMERS DILIGHTS CHO. IT, GEARS N. LADY	-	(57)	59	Act	2	THE MUSIC PROCESS STEWART IN THE MUSIC PROCESS STEWART. ICLIDICTIONS JAM 575880 MERCURY
7	6	6	EVERYTHING MARY J. BUGE J.MAT.LEN'S J-MARKE HITLEWIS R DIM NAKAMBALT BELL CREED J BROWN, F. WERLEY 10 10 10 10 Mark 53353	5	58	48	56	20	WHAT'S STOPPING YOU GLEVERT IS LEFERT SCHOOL SCHLADGEAN SAFTBIREEWORLD
16	19	3	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TMBALANO IN ELLIOTT MUSER IN HIST TEOLIS HIMMS A PLEASE AMUER O BRAND. I D No 17 DO DATWET GALLAGED	9					* * * GREATEST GAINER/AIRPLAY * * *
12	13	5	THE ONE I GAVE MY HEART TO ● ◆ AALIYAH	10	(59)	72	74	3	DEJA VU OLIVIS TO PARMEY S MARKLION O FACEN WISCORD N. STREAKS! LORD TARIQ & PETER GUNZ TO GOOGNE FOO!
10	11	10	I CARE 'BOUT YOU (FROM "SOUL FOOO") MILESTONE	10	(60)	67	_	5	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEATURING TEDDY RILEY TRUE TRUE TRUE TRUE TRUE TRUE TRUE TRUE
9	10	10	ALL CRIED OUT ALLURE FEATURING 112 MCDETY WEARAGET MADDAY FOLL FROST LITETATION MATTER SAUGEBAY	9	(61)	NE	/ b	1	
-	-	-	* * * HOT SHOT DEBUT * * *		62	52	51	14	INFATUATION 2.0 INCHRISTING 2.0 INCHRISTING INVISIBLE MAN ● 0.05 INLER'S HOSEN,S RIMHOR 0.05 INLE
N.	w	,	FEEL SO GOOD (FROM "MONEY TALKS") AMABETES TOMOS IT SELL - SELL - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COMMITTED TOMOS & MOTOR ALL COMMENT C. OF BIOL ROY - SELLEN FROM COM	13				-	DIDEVILLER'S HOSEIN-ID DEVILLER'S HOSEIN,S HIPMERI (C) (D) (T) (V, MOTOWN 860650 RISE ◆ VERONICA
		-	DAUGUTES TAKE ET BUL 9461, STANKE MODELS MERLETHING 9 MEDITORS STANKE 11 OF BUT BUT AUGUSTASTA NEVER MAKE A PROMISE ◆ DRU HILL	_	63)	63	84	3	JEEN TEZ DINGET IA MOODY JOYA M THOMPSON (C) 10) FD H.D.L.A. 34103 L/SUANO
11	-	14	D SMMONS ID SIMMONS ID SLAND \$72082	1	64	57	59	4	NEVER WANNA LET YOU GO (FROM "OEF JAM'S HOW TO BE A PLAYER") ◆ ABSOLUTE J WALKER IS GREEN, WARELL MAXWELL B CASEY, WALKER: TO ID. OEF JAM \$74925 MERCURY
15	15	5	NEVER MAKE A PROMISE	15	(65)	65	-	2	NEVER WANNEL LET YOU GO (FROM "DEF JAM'S HOW TO BE A PLAYER") ◆ ASSOLUTE THE BREAKS **NACH OF OPEN LAWELL MAKKEL B CAST'S MINISTER **NACH OF OPEN LAWELL WASHEL B CAST'S MINISTER **NACH OF OPEN LAWELL WASHEL BLOW A WINDOWN FEATURING KURTIS BLOW SINDER SET OF SEMBOOL BROOK **MUREL BURLETINGS AND WINDOWN BLOW COLOR OF TOTAL BLOW AND A SET OF THE SET OF THE SEMBOOL BROOK **MUREL BURLETINGS AND WINDOWN BLOW COLOR OF THE SEMBOOL BROOK **MUREL BURLETINGS AND WINDOWN BLOW COLOR OF THE SEMBOOL BROOK **MUREL BURLETINGS AND WINDOWN BLOW COLOR OF THE SEMBOOL BROOK **MUREL BURLETINGS AND WINDOWN BLOW COLOR OF THE SEMBOOL BURLETINGS AND WINDOWN BLOW BURLETINGS AND WINDOWN BURLETINGS AND WINDOWN BLOW BURLETINGS AND WINDOWN
8	8	8	HONEY A STORE THE STORE OF THE	2	66	53	48	10	AS WE LAYS IN CONTINUES THE CONTINUES AND AN ARCHITECTURE OF THE CONTINUES AND ARCHITECTURE OF THE CONTINUES
17	20	5	THEY LIKE IT SLOW + H-TOWN	17	67	71	63	6	OFF THE BOOKS THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
NE	EW▶	1	PHENOMENON S.COMBS, LEWISCOLL STRATES COMBS, ILLUMPENCES INDICEMED, WATTHERS. (T) DEF JAM SHRINET NEUTROLLY OF DEF JAM SHRI	18	68	55	52	8	IT'S ALRIGHT (FROM "NOTHING TO LOSE") ◆ QUEEN LATIFAH
13	-	14	SCOVER IL WEST OF TRANSCORREST DIMENSIZA BIODINET WITHERS: 10 DEF JAM SERSITABLICANY MO MONEY MO PROBLEMS A ◆ THE NOTORIOUS B I.G. (FEAT, PUFF 0400Y & MASE) STEVE J. STAMS N. WILLICE STATUM BETHER BEHARDS, MODIFY STORMED BIO BIO BIO 10 F 73100 RISKS	2	69	73	65	9	IT'S ALRIGHT (FROM "NOTHING TO LOSE") → QUEEN LATIFAM DISCUSS MALIEST EXAS MELISS A MELISS A MECHANICA NEED YOUR LOVE → BIG BUB FEATURING QUEEN LATIFAM & FRANY O DET (FROM SE BILL SWETCHEL SETTING). SWELT MAY BENNING NOTCHE. LET (FROM SE BILL SWETCHEL SETTING). SWELT MAY BENNING NOTCHE. LET (FROM SE BILL SWETCHEL SETTING). SWELT MAY BENNING NOTCHE.
+-	-		STEVE / S COMES O WALACE S JORGAN M BETHAR BOWARDS/I RODGERS 10:00 ITI OR BIO BOY 79100 ARISTA INP. H IMPS DA RODGLE		-	-	-	-	THE PROPERTY OF THE PROPERTY O
14	14	16	UP JUMPS DA BOOGIE ◆	4	70	NE	*	1	S SAMEST LY SANCYAGO, S AND PRIOR L. VANDROSS R AYAPT, LP. C. PERRIN
21	21	3	IF I COULD TEACH THE WORLD D JUNEER GENE DI JUNEER D JUNEER GENE DI JUNEER GEN	21	71	62	-	2	GET IT WET ↑ TWISTA THE LEGENDARY PRAISTER (TWISTAMS, KAND) □ IDI/TH GREATOR'S WANTED BEAT SECONATION TO
19	16	15	D J DATES GOODED J DATES CONTROLLED AND SECURITY OF THE SECURI	2	72	64	70	10	PIECE OF MY HEART SHAGGY (FEATURING MARSHA)
23	24	10		23	73	58	55	20	HUMSJOOM PREZON LE MADOVOU BERINDE THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS") ◆ OEBORAH COX BANDUR-BLEMNS ISANTONE IN HUMBSDN, EVINS, EBELL, CREED C; dell's Luckstria 1380 C; dell's Luckstria 1380
18	18	9	BOSCAT CHOLORO I MISS MY HOMIES MASTER P FEATURING PIMP C AND THE SHOCKER BE TOUR HOMIES MASTER P FEATURING PIMP C AND THE SHOCKER TO BE T	16	74	69	67	20	SMILE ◆ SCARFACE FEATURING 2PAC & JOHNNY P
	-	-	* * * GREATEST GAINER/SALES * * *	-	75)	77	77	4	THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS") O CEDORAL COX BANDON LANTON IN PROPERTY LAND, THE LIGHT TO THE MAN T
27	38	4	TOO COME TOO LONG A EN VOCHE	25		-	_	-	G ST CLAR IR LUNA F PANGELINAN, I CENICEROSI CI (DI TT) (N) (D REPRISE 17408 WARNER BROS
-	_	-	NOT TOWARD FROM MOTIVING TO LOSE: A . C. KM FERT DA SPAT, LEFT EVE, WASH ELLOT A ANGE MATINEZ	-	76	81	60	11	HEAVEN G. ST CAME IR LUNK F PRAGGLINNAL CENCEROSI SCHOOL THE NO SEPRES I 248 MARKER RISKS PROSES SHOULD START LOVER ↑ TARAL SMILL MASS SHURE HOSSES SHOULD GET SHOULD SHO
20	-	18		3	77	51	45	8	BEC YAM A MEDIAL OF CHILD AND A PRODUCE AND COLUMN TO THE
31	33	32	FOR YOU • KENNY LATTIMORE B.J EASTMOND (K.LERIUM) KENDY CALUMBIA 78456	6	78	74	71	14	FIX ◆ BLACKSTREET WITH SPECIAL QUESTS QL* DIRTY BASTARD & SLASH THE DIRECT RESERVE AND A PRICE AND A
22	22	11	AFTER 12, BEFORE 6 THICKYS HULL OCASTEMANT SIX HALL, THE PLISTEMANT SEALTER! OCIDIO CHI DOLLAFACE 242534/BITA	19	79	61	66	4	IMMA ROLLA • MR. MONEY LOC FORTON NOTE HIS MONEY LOCE DISTRICK PETTO FORTON NOTE HIS MONEY LOCE DISTRICK PETTO
32	27	21	PLL BE MISSING YOU ▲ * PUFF DADDY & FAITH EVANS (FEATURING 112) SCOMBSSTORE / ISBNG, BATHERIE (MANS) (NO.11 NO. BAD BOY 79097*(ARISTA	1	80	78	61	16	TAKE IT TO THE STREETS • RAMPAGE FEATURING BILLY LAWRENCE
) NE	EW D	1	\$0 G000	30	81	68	81	11	LOCATION OF MINISTRUCTURE CONTINUES AND ADMINISTRATION OF A THROUGH STREET CHOOKING ORGAN PAPERS AND AND ADMINISTRATION ORGAN PAPERS ADMINISTRATION ORGAN PAPERS AND ADMINISTRATION ORGAN PAPERS ADMINIST
29	T	_	HOW YA DO ANASTER P FEAT YOUNG BLEED AND SOUTH IT?) MASTER P FEAT YOUNG BLEED AND SOUTH IT?	29	-			-	A FOREST TRAFFISIL BATES, I GRIFFIN, A FOREST) (C) (D) (T) BOFORE DAWN I DRITCUCHAVOCO
100	30	12	HAPPY KLC CRAG B (MASTER P) (C) (D) (T) NO LIMIT 53284 PRICETY		82	70	69	16	BABIFACE (BABIFACE, G.FRANCO N. ANDES) (C. I ID. (T) ID. EASTWEST 64174 EEG
28	35	44	MONEY DO DAT GROW HOW BOUT IT) MASTER PERT YOURS BLED AND CLCC BOOK TO CLC BOOK TO CLCC BOOK TO CLCC BOOK TO CLCC BOOK TO CLCC BOOK TO CLC BOOK TO CLCC BOOK TO CLCC BOOK TO CLCC BOOK TO CLCC BOOK TO CLC BOOK TO CLCC BOOK TO	1	(83)	88	89	3	GLTAZ (A ROCLES,T MCLNTOSH) KILO ALT
25	26	14	DO YOU LIKE THIS □ BAILLERGEALLY MERRITT (I WOODS, Y MERRITT) (C) IDI IVI GRAND JURY 64874 PCA	10	(84)	NE	V P	1	ALRIGHT JAMIROQUAL JAMYA STORE (E HARRIS JAMY C SMITH) JAMYA STORE (E HARRIS JAMY C SMITH)
33	31	27	G.H.E.T.T.O.U.T. ▲	1	85	94	93	20	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") • BONE THUGS-N-HARMONY CD DI (THITMESS SSARREAINT) IT'S YOURS. WU-TANG CLAN
NF	E₩Þ	1	I'M NOT A PLAYER MINISTRA ICROS M ROUNDSON, K GAMBLE L HUFF) BIG PUNISHER ICLID IT) (DUB 64910	35	86	88	75	4	IT'S YOURZ THE ROLLING CLAN TO (CLUB 64967*
+	25	13	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") ◆ FOXY BROWN FEAT, ORU HILL	10	87	65	62	12	THE REAL PLANT CLARK STATE AND THE REAL PLANT STATE STATE AND THE REAL PLANT STATE STATE STATE AND THE REAL PLANT STATE STATE STATE AND THE REAL PLANT STATE S
26	23	7	ME AND MY CRAZY WORLD ⊕ LOST BOYZ	23	88	76	58	5	AIN'T NUTHIN' BUT A JAM Y'ALL ◆ GEORGE CLINTON WITH THE DAZZ BAND
1		_	D) FON G (T AT (LLY) BOWSER) (C) (D) (T) UNIVERSAL 56131	-		-	_	-	B HAPRS B HAPRS M MCCLAN IN PHILLIPS S MARTING CLINTON (R) (C) INTERSOLING 9296 SHOW ME DILLY POOTED
30	-			28	89	80	87	14	WI MODEL (ULU) (C) (D) DWI SECRETARIAN
30	28	12	JUAM TULINIS LI HARRIS IL TUENISI ICI (D) SAVVIPPERSPECTIVE SATSASIAAN		90	75	53	8	WORLD COOK STEEL TO A SHADULLE ON EAL TO COBE, B REAL PETER GOOGLE AND ON SECURITY OF SHADULLE ON EAL TO COBE, B REAL PETER GOOGLE AND ON THE SHADOL PETER
39 35 NE	28 EW >	1	LIAM, LEWIS LIMMERS LIA LEWIS IN HARM'S WAY REMEMBER WINNANS COURT ATAMIC BOOST	39					
39	28 EW >	-	Description of the advanced country and the A FAMETY — FOR STORY OF THE COUNTRY O	39	91	54	68	3	WBECTON IW SECTON IN THE THOSE IN THE THE THOSE IN THE TH
39 35 NE	28 EW >	1	SCOMBE JOUR IS COMBE WALKER GRAHAM IN PERFERRICE WALLACE MARTIN SHAW! (C) ID. (T) RCA 64926 AVENUES (FROM "MONEY TALKS") PREFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MAIN)			54 93	68 80	12	WILLIAM BELTON
30 35 NE 38	28 EW > 36 32	1 15 7	S COMING I DUN IS COMMENUAL PRESIDENCIA ME PERFER WILL ACCUMENTING SHARE AND IDLOT PER 64926 AVENUES GROW "MONEY TALKS") PROJURE C GRAND ICLIDIO TO LARSTA 13411 LEST AND "ON YOUR ASSESS YEARS" SEE YOUR PARE!	5	91	93	80	12	WILLIAM BECTION CONTINUED BECTION & PRINCIPLE LOVE IS ALL AROUND ARRIVATE VIVEN BEST SOFT IN THE MENT ARRIVATE VIVEN BEST SOFT IN CHILD PAPP ARRIVAD EVANDS BRING BACK YOUR LOVE CHRISTION CHRISTION
30 35 NE 38 34 40	28 EW > 36 32 40	1 15 7 35	S COMING I DUN IS COMMENUAL PRESIDENCIA ME PERFER WILL ACCUMENTING SHARE AND IDLOT PER 64926 AVENUES GROW "MONEY TALKS") PROJURE C GRAND ICLIDIO TO LARSTA 13411 LEST AND "ON YOUR ASSESS YEARS" SEE YOUR PARE!	5 28 2	91 92 93	93 85	80	12	LOVE IS ALL AROUND
39 35 NE 38 34 40 43	28 EW > 36 32 40 50	1 15 7 35 5	SOME DOES CREATED AND THE PROPERTY HAVE BEEN AND AND THE STATE OF THE PROPERTY HAVE BEEN AND THE STATE OF THE	5 28 2 43	91 92 93 94	93 85 92	80 73 76	12 6 3	LOVE IS ALL ARQUIND • ADRIANA EVANS PROS SCITH CANNOS 6510 SCOTT COLOR TO ALCH TO AND
30 35 NE 38 34 40 40 43 36	28 EW > 36 32 40 50 37	1 15 7 35 5	SOME DOES CREATED AND THE PROPERTY HAVE BEEN AND AND THE STATE OF THE PROPERTY HAVE BEEN AND THE STATE OF THE	5 28 2 43 34	91 92 93 94 95	93 85 92 79	80 73 76 57	12 6 3 9	LOVE IS JALL ARQUINO
39 35 NE 38 34 40 43	28 EW > 36 32 40 50 37	1 15 7 35 5	SOME DOES CREATED AND THE PROPERTY HAVE BEEN AND AND THE STATE OF THE PROPERTY HAVE BEEN AND THE STATE OF THE	5 28 2 43	91 92 93 94 95	93 85 92	80 73 76	12 6 3 9	LOVE IS ALL ARQUIND ADDRESS OF THE CONTROL OF THE
30 35 NE 38 34 40 40 43 36	28 EW > 36 32 40 50 37 41	1 15 7 35 5	THE CONTRACT OF THE CONTRACT O	5 28 2 43 34	91 92 93 94 95	93 85 92 79	80 73 76 57	12 6 3 9	LOVE IS ALL ARQUIND ADDRESS OF THE CONTROL OF THE
30 35 38 38 34 40 40 43 36	28 EW > 36 32 40 50 37 41 29	1 15 7 35 5 12	THE CONTRACT OF THE CONTRACT O	5 28 2 43 34 9	91 92 93 94 95	93 85 92 79 97	80 73 76 57 88	12 6 3 9	LOVE IS ALL ARQUIND ADDRESS OF THE CONTROL OF THE
30 35 38 38 34 40 40 43 35 42 37	28 EW > 36 32 40 50 37 41 29 33	1 15 7 35 5 12 16 8	SOME DOES CREATED AND THE PROPERTY HAVE BEEN AND AND THE STATE OF THE PROPERTY HAVE BEEN AND THE STATE OF THE	5 28 2 43 34 9	91 92 93 94 95 35	93 85 92 79 97 83	80 73 76 57 88 82	12 6 3 9 15	LOVE IS ALL MOUNDS OPEN STATE AND THE STATE OF THE STATE

single unavoilable. (C) Cassetta single availability. (D) CD single availability. (M) Cassette maxi-single av BILLBOARD NOVEMBER 1, 1997 MEDIA MOGUL: With the hit siteom "In The House," a new autobiographical movel, and major endorenments, LLC could I has transformed properties of movel, and major endorenments, LLC could I has transformed to the properties of the

MAKE ROOM: Two records make significant gains on 1st R&B Singles, forcing their way into a commelties to plo LSGs²⁸ wilk Regis (FeE) rockets 24-6, after hitting the chart a week early due to restreed due visitations, while shooking 65-6 on 16x R&B Singles Soline. On Singles Soline, Many Milledmenson's Blother's Societ 12 See (Selfestra EEG) behind, Many "Milledmenson's Blother's Societ 12 See (Selfestra EEG) soline, Milled Soline, 12 See 312 so Soline, Soline, Soline, 12 Soline, Soline, Soline, 12 See 13 See 13 See 13 See 15 See 1

MASED. More than a year after being introduced via a great slot on 1128° - Only You' Track (Bad Boyk'n'sta), Mase finally give a chance to shine on his own as "Feel So Good," his first single, lands Hed Shot Debut at No. 13 on his Kol Shingle. The revend earns a No. 1 entry on Hel Rap pile, Mase ildes 12-13, with a 6% loss in sudience, despite gaining airplay pile, Mase ildes 12-13, with a 6% loss in sudience, despite gaining airplay for the control of the tured artist on Hot R&S Airplay with four other his, one of which. "Can't."

GUESS WHO'S BACK: After taking a legally induced break from the recording studio, likel, James returns with "Urban Rapsocy" (Higher Source/Friete/Mercury) making its mark at No. 31 on Top R&B Albums, James I and tachting album was "Wooderful" (Reprise Marree Bross.), which peaked at No. 12 in September 1988. The set's first radio track, "Flayers" Way" featuring Snoop Doggr polyen, is not available at retail but is receiving airplay on 22 stations and has an audience of 1.3 million listeners.

BUBBLING UNDER. HOT R&B SINGLES

Theis we	LAST W	WCDK	TITLE ARTIST (LARELPROMOTION LABOL)	1H5 W	W 150	WILDE	TITLE ARTIST (LAMEL/PROMOTION LAMEL)
1	1	8	CAN'T STOP NO PLAYER SA DIGARDED PROPERTY OF MAZAMINISTRE	10	19	8	PUT THE MONKEY IN IT DAZ AND SCORNLY (TOMMY BOY)
2	1	5	SLAZING HOT NCE & SMOOTH ISTREET UPERWINEAU AMERICAN	15	-	2	NO BANG NO MORE RATE CISCNE FEAT HONOVERNY PARE EISE
8	17	2	YOU AIN'T HEARD NOTHIN' YET	10	-	10	GUNJA HONORS DEAD RINGAZ DRUGHO
1	8	10	SO IN LOVE SAISON (AUT'S EYEUNITY)	10	10	2	COAST TO COAST
8	8	8	HOLIDAY WITCHGOCTOR FORGANIZED HOZE/HTTE/GCDPC	18	-	5	THE HIATUS DIAMOND (METCURY)
8	10	8	IT'S ABOUT TIME LA. NIGH FEATURING JEWELL (MENCS)	19	10	10	IT'S ALRIGHT DAVE HOLLISTER (DEF SQUAD/EMI)
1	10	8	BE MY PRIVATE DANCER THE 2 LIVE CHEW (UL' JOE)	20	20	3	SO AMAZING TOTAL COMMITMENT (590 MUSIC/EPIC
1	5	10	LET ME HOLLA AT CHA	21	22	8	BUBBLIN' ON WOLATON DEF JAMMEROUMS
8	10	8	WON ON WON COCCA THOMAS (LOUD)	22	23	11	SUPERNATURAL WILD DISCHO LISCA)
10	13	3	JUNGLE BROTHERS JUNGLE BROTHERS (GEE STREET, V2)	23	-	3	THE NIGHT THE EARTH CRIED GRAITDIGGAZ (SEE STREETIVE)
11	12	4	PARTY PEOPLE OF WU IMCA)	24	10	2	UM BAH ATEAL ITHATZ ENTERTRINNENT/COPPER S
12	4	4	CAN'T STOP LICO (MCA)	25	15	5	SOUL IN THE HOLE WU ALL STARS (LCUD)
13	3	4	A SMILE LIKE YOURS NATALIE COLE CELEXTRATEGO	But	bling	Und	er lists the top 25 singles under No. 1 of yet charted

R&B

Cannibus Is A Rapper For The Future

GET LIFTED: The 22-year-old MC known as Cannibus has been cultivating quite a solid reputation as a lyrical giant. His dynamic performances are featured on Lost Boyz' "Love, Peace & Nappiness" album (alongside Redman and A+), Common's "Making A Name



by Havelock Nelson

For Ourselves," and several mix-tape jams. Signed to Universal, with a set due next year, he's armed with a trunkload of bigb-tech metaphors and is fully equipped to take rap into the future.

Cannibus drops lasso lines like "Flow" potent as possible, creatin' obtacles three feet high and rising like the ebronicles of Posdnuos," and "You're No. 1 and I'm negative two, basically, miggs I'm still better than you'Basic mathematies, the verbal mechanics of rhyming" and says his moniker is quite appropriate because "I really do spark people's minds. I will literally make you high, bug the fuck

Over the last few months, tastemai-res all over the Big Apple underground, including DJ Clue?? and Funkmaster Flex, have been nominating the artist as the Next Big Thing, but the declicated poet, who lives in Jersey City NJ, doewn't really get the chance to hear the feedback firsthand or take it to heart. "I come out of the crib only to go to the studio or ext anomabing to cat." he saws.

Born in Jamaica, the son of famed cricketer Basil Williams, Cannibus also lived in Washington, D.C., Atlanta, Miami, New York, and London before settling down in New Jersey He feels that living all over helped him and his lyrics. "Input equals output," he says, "and what I talk about is what I've been exposed to."

He just completed a cut with a crew of British rappers and says, "A lot of the slang 1 put in there came from when I lived there. When they left the studio, they were buggin' because they're from there and weren't utilizing the verbals the same way I was." Inspired by uniquely gifted MCs like

Rakim, Redman, Big Daddy Kane, Nas, and Jay-Z (when he was in a crew named Children Of The Corn), Cannibus has been rapping for about a decade. He's been in a couple crews and considers his tenure in them to be "all a growing process." Always, he says, he was driven by "a love for the art." "I consider myself a connolaseur of

information," he offers. "What I give you probably isn't something you haven't heard before, but I take it and get intricate with it. I play with circumstances. I play with concepts."

Bad Boy ENTERTAINMENT plans to release a two-disc posthumous set by (Continued on next page) Billboard.

Hot Rap Singles...

NOVEMBER 1, 1997

			z	COMPRED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS
THIS	UAST	2 WKS AG0	WASS. ON CHART	COMPLET FROM A INFORMAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY SOUNDSCAPP TITLE LINEL A NUMBER DISTRIBUTING LABEL ARTIST
Φ	NE	N Þ	1	* * * No. 1 * * * FEEL SO GOOD (FROM "MONEY TALKS")
2	1	1	16	UP JUMPS DA BOOGIE ← MAGCO AND TIMBALANE (C) (E) ELACIGROLING MELANIC 9601834G
3	2	2	9	I MISS MY HOMIES ◆ MASTER P FEAT PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT \$2250 PRICE BY
4	6	9	3	IF I COULD TEACH THE WORLD . BONE THUGS-N-HARMONI
5	4	4	7	AVENUES (FROM "MOME" TALKS") REFUGEE CAMP ALL STARS FEAT PRAS (WITH KY MARK) OF URLY TO US ARRISTA 3 MAX.)
6	3	3	18	MET TOWART FROM NOTING TO LOSE! A
7	5	7	11	BACKYARD BOOGIE MACK 10
4	8	- 4	14	MO MONEY MO PROBLEMS A THE NOTORIOUS BIG IFERT PUFF DADO! & MASE CONTINUO BAD SOT 79 BAD MASS A
9	7	8	8	ME AND MY CRAZY WORLD ◆ LOST BOY
10	NE	NÞ	1	I'M NOT A PLAYER • BIG PUNISHER
11	9	8	- 21	PLL BE MISSING YOU ▲ PUFF DADDY & FAITH EVANS IFEAT 112
(12)	NE	N Þ	1	CLOSER CLOSER CAPONE -N- NOREAGA
(13)	16	29	3	* * * GREATEST GAINER * * * MAN BEHIND THE MUSIC
(14)	NE	N Þ	1	PHENOMENON LL COOL
15	11	-	8	(f) DOF JAM SOBURE MERICUM GET IT WET ◆ TWIST/
(16)	11	15	7	OFF THE BOOKS THE BEATNUTS
17	10	12	4	IMMA ROLLA • MR. MONEY LOC
(15)	20	-	2	THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW
15	11	15	11	CROOKED GREEN PAPERS
20	11	11	8	MEN OF STEEL (FROM "STEEL") SHAULLE O'NEAL ITE CUIE, B HEAL, PETET SUICE & RISCON TO COLO TO THE COLO STEEL TO THE COLO THE CUIE OF THE COLO THE
24	11	11	17	TAKE IT TO THE STREETS . DAMPAGE FEAT BUILD AWDENCE
22	33	13	9	REMINDING ME (OF SEF) ◆ COMMON FEAT, CHANTAY SAVAGE
23	15	11	13	DOWN FOR YOURS ◆ NASTYBOY KUCK FEAT, ROGER TROUTMAN
(24)	115.5		4	(C: ID: NASTYBONGLASSNOTE 57474BMERCUIN THE JOINT ◆ EPME
25	29	24	15	CU WHEN U GET THERE (FROM "NOTHING TO LOSE") ◆ COOLIO FEAT 40 THEY.
26	30	28	21	LOOK INTO MY EYES IFROM "BUTMAN & ROBIN") + BONE THUGS N-HARMON
27	20	15	4	GET UP • N
26	27	24		T'S YOURZ □ LOUD 64957*RGA WU-TANG CLAN
23	30	20	5	BUMP'N IN YOUR TRUNK MAD DOG CLIQUE
(30)	42	11	li	LISTEN (FIVE MINUTES) DFC
32	11	11	7	SOMEBODY ELSE HURRICANE G
32	26	40	20	HIP HOP DRUNKIES ◆ THA ALKAHOLIKS FEAT. OU DIRTY BASTARD
32	34	34	10	L COT DAT ESSURE
(34)	15	35	15	WHO U WIT 11 LION AND THE FAST SIDE BOY
(B)	15	35	15	BLAZING HOT NICE & SMOOTH
(36) (36)	33	34	5	BLAZING HOT BLAZING HOT SUNSHING LECOMAC 23 ISANLA MEDICIN NICE & SMOOTH SUNSHING LECOMAC 23 ISANLA MEDICIN NICE & SMOOTH SUNSHING LECOMAC 23 ISANLA MEDICIN 1175 ABOUT TIME LA. NASH FEATURING JEWELL LA. NASH FEATURING JEWELL LA. NASH FEATURING JEWELL LA. NASH FEATURING JEWELL
(B)	RE-E		2	IT'S ABOUT TIME L.A. NASH FEATURING JEWIELL
33	33	30	21	C: MENES 960 SMILE SCARFACE FEATURING 2P/IC & JOHNNY I SCIENTIAN AUGUSTO TIME 28561 VIRGIN
39	11	22	14	
40	24	11	15	ICED DOWN MEDALLIONS • ROYAL FLUSH
15	32	25	15	LET ME HOLLA AT CHA BLAC HAZI
	21	23	13	BE THE BEALIST TO ARR TURNE & MOTORIOUS IN LC
42	-		26	F1 COULD CHARGE FROM "NY BOUT IT? ◆ NASER PRECEDENT WORRY, MAY, NO E, DOX 5 COU. STUDY OF MAY DOWN \$ 5,527 SPRINGERY PARTY PEOPLE GP WIL
42 43	37	37	-	
42 43 44	37 43	43	4	(MLT) 30 MCA 55304*
42 43 44 45	37 43 25	43	3	CAN'T SOME SERVE CAN'T STOP there in MCA 55356
42 43 44 45 46	37 43 25 44	43 26 42	3	INITED ON MAKE SERVEY CAN'T STOP DO BUT MEAN SASSAS BE MY PRIVATE DANCER BIT UP UP BE BIT THE 2 LIVE CREW DE DIP ANNASTO FER ANNASTO
42 43 44 45 46 47	37 43 25 44 48	43 26 42 45	3 4 57	101.170 x MA 5 55001
42 43 44 45 46	37 43 25 44 48 49	43 26 42	3	INITED ON MAKE SERVEY CAN'T STOP DO BUT MEAN SASSAS BE MY PRIVATE DANCER BIT UP UP BE BIT THE 2 LIVE CREW DE DIP ANNASTO FER ANNASTO

Officerois with the protect state gate fills ment. ◆**Control to existing \$\) \(\text{\text{\$\tex{

Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED. AND PROVIDED BY 10000

7						49	48	34	17	TWISTA CREATOR'S WINNETLANTIC 92757*NG (10.04/15.90) THE ADRENALINE RUSH	T
			z		*	50	51	51	51	MAXWELL ▲ COLUMBIA 66434* (10.91 EQ.16.91) MAXWELL'S URBAN HANG SUITE	3
× ×	ts#	200	WRS O	ARTIST TITLE	EAX OSTE	51	41	48	3	SAM SALTER LAFACE 26040/ARISTA (10 96/15 99 IIII IT'S ON TONIGHT	4
1	38	28	\$ 5°	LABEL & HUMBER THE TRIBUTING LABEL GUIGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	50	52	46	46	8	VARIOUS ARTISTS (INTIMATE HIS HOS DISTY 1000	3
				* * * No. 1 * * *		-			-	ARSIA 18977 (10.96/16.96)	-
1	1	39	3	SOUNDTRACK DEATH FOR 55509-PROMITY (12 96/11 NO 2 worls at No 1 GANG RELATED — THE SOUNDTRACK	1	53	48	43	5	SOUNDTRACK LOUD (7531-9904 (10-99/16.56) SOUL IN THE HOLE	
2	3	3	5	SOUNDTRACK ▲ LAFACE 2504 LINRISTA (10.98/16.96) SOUL FOOD	1	54	50	85	32	SOUNDTRACK ● COLUMNA 67917 (10.96 EQ:15.96) LOVE JONES: THE MUSIC	
3	2	_	2	JANET WROM 44762 (1) 9617.98) THE VELVET ROPE	2	55	47	33	4	IMMATURE MCA 11668 (10 96/16 96) THE JOURNEY	1 2
				* * * HOT SHOT DEBUT * * *		54	59	51	14	MAXWELL COLUMBIA 68515 (7.96 EQ13.56) MTV UNPLUGGED EP	
4	HEV	*	1	LL COOL J DEF JAM 539184*MERCURY (11 96 EQ17 98) PHENOMENON	4	57	43	47	17	SOUNDTRACK ● DEF JAM 537972*MEROURY (11 99 EQ17 98) DEF JAM'S HOW TO BE A PLAYER	1 2
5	4	3	8	MASTER P ▲ NO LIMIT 50559*PRIORITY (10.96/16.96) GHETTO D	1	58	52	56	51	MAKAVELI &* DILITH ROW 9333341NTERSCOPE 130.9816.581. THE DON KILLUMINATI: THE 7 DAY THEORY	
8	5	2	6	BUSTA RHYMES ▲ (LEXTRA 67064*, EZG 1:0 10; 16 10) WHEN DISASTER STRIKES	1			~		* * * PACESETTER * * *	Т
7)	NEV	V >	1	GRAVEDIGGAZ THE PICK, THE SICKLE AND THE SHOVEL	7	(39)	82	60	38	RAHSAAN PATTERSON MCA 11559 (9.9812.90) TRANSAAN PATTERSON	1 4
	6	4	4	BOYZ II MEN MOTOWN \$30819*111.9W17.9W EVOLUTION	1	60	58	88	6	JONATHAN BUTLER NON INCODED 10005 (10 00/15 00) DO YOU LOVE ME?	5
3	7	7	5	USHER • LAFACE 26043/ARISTA (10 98/16 98) MY WAY	4			-			-
10	9	6	14	PUFF DADDY & THE FAMILY A SAD SOY 7330 - 149574 (10 96 7.78) NO WAY OUT	1	(1)	NEV	*	1	MAS ESCOBAR, FORT BROWN, AZ AND NATURE. AND ESCOBAR FOR BROWN, AZ AND NATURE PRESENTS THE FRIM — THE ALBUM ANTERMATH SOCIAL NATURE COPY IN ORDER AND SECOBAR FOR BROWN, AZ AND NATURE PRESENTS THE FRIM — THE ALBUM	6
11	8	5	5	EPMD DEF JAM 5363891-MERCURY (10.98 EQ:26.98) BACK IN BUSINESS	4	62	65	67	50	LIL' KIM ▲ UNDEASVATIANTIC 92733*94G 10 99/16 981 HARD CORE	1 3
12	10	8	5	MARIAH CAREY ▲' COLUMBIA 67835 (10 98 EQ/Î7 98) BUTTERFLY	3	63	60	64	89	2PAC ▲' CEATH ROWINTERSCOPE 524204*ISLAND (19:86/24:98) ALL EYEZ ON ME	
13	11	10	27	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98) SHARE MY WORLD	1	64	63	58	14	THE O'JAYS GLOBAL SOLIL 31149"FREEWORLD (10 98/15 98) LOVE YOU TO TEARS	1
14	15	15	12	JOE ● /NE 41602* (11.98/16 96) ALL THAT I AM	4	65	56	63	41	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10 98:16 98: 10 HELP YOURSELF	1
15	12	11	5	MACK 10 ● PROPRITY 50675* (LD 96146 98) BASED ON A TRUE STORY	5	66	66	70	71	KENNY LATTIMORE ● COLUMBIA 67125 (10 98 EQ16 98) ISS KENNY LATTIMORE	1
16	14	13	22	GOO'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOO'S PROPERTY	1	(67)	75	80	33	SCARFACE ▲ RAP A LOTINGO TRYBE 42799*MRQIN (LO 98/16-98) THE UNTOUCHABLE	+
	17	16	A	Bill to Schalmenscore (100% to Sal	10	68	61	66	11	KILLARMY WU TANG 50633*199109/17Y (10 96/16 90) SILENT WEAPONS FOR QUIET WARS	1
17	17	16	4	BRIAN MCKNIGHT VERGURY \$36215 (30.98 EQ.16.96) ANYTIME	10	69	55	55	8	VANESSA WILLIAMS MERCURY 536060 [10 98 EQUE-98] NEXT	1 2
_				* * * GREATEST GAINER * * *	1 1	70	57	53	8	VARIOUS ARTISTS SICK WID: IT 45009/01/E (19 96/24 96) SOUTHWEST RIDERS	+
18)	24	23	15	MISSY "MISDEMEANOR" ELLIOTT & EXETHERST 62012" EEG 110 98/16 961 SUPA OUPA FLY	1	71	62	49	3	II TRU NO THUGS 1583/RELATIVITY (10 99/15 96) 100 A NEW BREED OF FEMALE	1
19	22	21	17	WYCLEF JEAN FEAT. REFUGEE ALLSTARS • WYCLEF JEAN PRESENTS THE CANNOL FEAT REPUGEE ALLSTARS. RUFT HOUSE CANTA CALCULARISM CLOSES CO. 18 (201)	4	72	67	68	12		1
20)	25	20	9	SOUNDTRACK ARETA 19975 (10.98/16.98) MONEY TALKS — THE ALBUM	6	(73)	NEV		12		
21	19	18	36	ERYKAH BADU &' KEDAR 530279UNNERSAL (10 99/15-98) BADUIZM	1	(74)			10	AARON NEVILLE AAM 540784 (10.98/16.98) TO MAKE ME WHO I AM	1
22	18	17	3	LUTHER VANDROSS	17	75	87	83 69	70	TONI BRAXTON ▲* LAFACE 26020/ARISTA (10.98/16.98) SECRETS	+ /
-		-	-	(A production (Production)	-		70			HEAVY 0 ● uPTOWN 53033YUNIVERSAL (10 99/16 98) WATERBED HEV	
23	20	22	22	SOUNDTRACK NO LIMIT 505431990090Y (10 98/16 99) I'M BOUT IT	1	78	64	37	17	SUGA FREE SHEPPAND LANGUNFADCABLE 5243M5/ISLAND (10 99/16 99) STREET GOSPEL	3
24	16	12	3	COMMON RELATIVITY 1535* [10.58(15.98) ONE DAY IT'LL ALL MAKE SENSE	12	n	76	76	60	AALIYAH ▲* BLACKGROUNDIXTLANTIC 92715/AG (10 98/16 98) ONE IN A MILLION	1
25	21	19	12	BONE THUGS-N-HARMONY NUTHLESS 6340*RELATMITY139 99/23 981 THE ART OF WAR	9	78	84	74	9	O.C. PRIDANTITIS 5243991/ISLAND (10-96/16 98) JEWELZ	L
28	13	9 24	3	BROTHA LYNCH HUNG BLACK MARKET 50648/PROPITY (10.9616-98) LOADED	9	79	86	82	59	BLACKSTREET ▲' INTERSCOPE 90071* (10.99/16 99) ANOTHER LEVEL	
28	28	29	48	K-CI & JOJO MCA 11613* (10 98/16 98) LOVE ALWAYS	5	80	68	79	19	CAPONE -N- NOREAGA PENALTY 3041-YTOMMY BOY (10 98/15 98) THE WAR REPORT	
29	31	35	17	DRU HILL & ISLAND \$24305 (10.98/16.58) III ORU HILL PATTI LABELLE MCA 11642 (10.98/16.98) FLAME	10	81	77	84	12	LISA STANSFIELD ANSTA 18738 (10 98/16/98) LISA STANSFIELD	3
30	30	26	31	THE NOTORIOUS B.I.G. A* BAD BOY 733111/8/857A (19.8824-98) LIFE AFTER DEATH	1	(82)	96	92	41	SILKK NO LIMIT 50591 7/90090TY [10,98/16,98) THE SHOCKER	1
	NEV		31		_	83	78	78	13	BONEY JAMES WARNER BROS. 46548 (10 99/16 99)	1
31) 32)			1	RICK JAMES HIGHER SOURCEPRINATE I 417070MERCURY (10 98 EQ.16 98) URBAN RAPSCOY	31	84	69	72	10	SOUNDTRACK LOUD 90131/MTERSCOPE 110.98/16.981 HOODLUM	1 2
	43	50	5	JON 8. 148 YUM/SSO MUSIC 67805/EPIC (10 98 EQ/16 98) COOL RELAX	32	85	80	71	4	STEVE HARVEY ISLAND 524415 (30 98/16 98) LIVE SOMEWHERE DOWN SOUTH	6
33	29	27	3	NEXT ANSTA 18973 (10 98/15 90) RATED NEXT	29	86	94	75	18	EN VOGUE ▲ CASTWEST 62057/EEG (10 98/16/98) EV3	1
35	26 37	31	73	SWV RIA 67529* (10 9616-96) RELEASE SOME TENSION	3	87	88	86	16	GHETTO TWIINZ RAPA LOTINGO TRYBE 444384/REIN (10 98/15 98) IIII IN THAT WATER	3
36	23	14	3	MASTER P ● NO LIMIT 539781/FRORITY (10.96/16.98) ICE CREAM MAN RBL POSSE 8IQ BEATWILIANTIC 92771 VIG (10.96/15.98) AN EYE FOR AN EYE	14	88	92	85	8	THA ALKAHOLIKS LOUD 67435/PCA (10.98/16.99) LIKWIDATION	1
37)	45	57	4	HOT BOYS CASH MONEY 9614 (10 99/17 NO III) GET IT HOW U LIVEH	37	89	90	87	49	SOUNDTRACK A* WARNER SUNSCHAFFLANTIC 82961/4G111.98/17.981 SPACE JAM	
			-	SOMETHIN' FOR THE PEOPLE		90	73	61	4	ORGANIZED KONFUSION PRODUTY 50560* (10.96/16.98)	
38	33	42	4	WHATE HIS 46753 (99835-94)	33	81	72	73	19	CHANGING FACES • BIG DEATHTLANTIC 927207/96 (10.99/16-99) ALL DAY, ALL NIGHT	۳
39	38	36	12	MR. SERV-ON NO LIMIT 50717-PRIORITY [10,96/16.96)	5	(92)	NEV		1	UNCLE SAM STONECREEN 6773 JUDIC 10 98 EQ16 980 UNCLE SAM	١,
40	35	28	27	ROME • GRAND JURY 67443 9CA 110,9615 98: ROME	7	93	81	93	24	ALLURE TRACK MASTERSCRAVE 678467579110.08 60716.960 IIII ALLURE	+
41	39	44	20	WU-TANG CLAN ▲*LDUD 6690519CA (19:58/24:98) WU-TANG FOREVER	1	34	100	97	8	COOLIO TOMAY BOY 1180° (11.90/16.98) MY SOUL	+:
42	34	30	18	LOST BOYZ ● UNIVERSAL 53072* (10 96/16 98) LOVE, PEACE & NAPPINESS	2	95	95	98	60		۲
43	36	38	35	TRU ▲' NO LIMIT SOMECHPRICRITY (12:99/18:90) TRU 2 DA GAME	2						
14	42	45	16	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98) MEN IN BLACKTHE ALBUM	2	96	83	77	17	BROWNSTONE MULWORK 1752/4EPIC (10:06 EQ:14:56) STILL CLIMBING	
45	32	25	18	MIA X ● NO UNIT 507007-PRICEITY (10.98/16.58) UNLADY LIKE	2	97	74	62	3	THE MOSSIE SICK WID IT 45008-INE (10,9845-98) HAVE HEART HAVE MONEY	
46)	NE		1	YVETTE MICHELE (DUD 67487*9CA110.98/16.98/1099 MY DREAM	46	98	58	90	34	SOUNDTRACK ● .WE 41604* (11.9916.90) BOOTY CALL	
97	43	32	54	GINUWINE ▲ 550 MUSIC 67685899C (Lts 90 Eq.16.90) ■ GINUWINE THE BACHELOR	14	(99)	NE	-	1	WILLIAM BECTON & FRIENDS HEART OF A LOVE SONG	9
48)	53	59	17	VARIOUS ARTISTS SO SO DEF 67999*COLUMBIA (LO 99 ED) 16.990 SO SO DEF BASS ALL-STARS VOL. II	26	(100)	RE-E		0	CRU VIOLATORIOSE JAM 537607*MERICURY (10 98 EQ16 99 BB DA DIRTY 30	+

SO SO DEF BASS ALL-STARS VOL. II 26 (100) RE-ENTRY 6 CRU VIOLATORIDE AM 537567*, MERCHY (10 98 EQ16. SR) Abums with the greated sales gains this was a Microsoftia (bridge). Asset, Of America (WAA) conflication for shappens of 500,0000 abum units. A MIAA conflication for shappened of 1 million path, with multipassioners their indicated by a named following the syndrom following the syndrom following the syndrom following the source of the state of the source of the source of the state of the state of the source of the state of the source of the state of the source of the state of the st

THE RAP COLUMN

(Continued from preceding page)

the Notorious B.LG. The set will feature unreleased basement demos from before the days of "Ready To Die," the slain rapper's classic debut from 1994; tracks, such as "Dreams," that were previously only available on DJ-only vinyl discs; and extended versions of past hits, such as "My Downfall" and "Who Shot Ya?" The collection, put together by Bad Boy A&R director Deric "D-Dot" Angelettie and Bad Boy director of production Dan Evans, will be narrated by Sean "Puff Daddy" Combs. It is due in spring of

For anyone wondering about the whereabouts of Kwamé—the talented rapper who used to be down with Hurby Larvbug. writing and co-producing for Salt 'N Pepa and Kid 'N Play as well as himself, and whose fashion statements were filled with polica dots-here's the skinny. He has produced two tracks for Negro League, a seven-member rap act on Mariah Carey's Sony-distributed Crave Records, and is supervising most of the cuts for a fledgling female rhymer named Chocolate. He's also

negotisting a solo deal with several labels. "Most of the tracks I'm working with

have a jazzy-type feel," says Kwamé.

who grew up interacting with such musical greats as Lionel Hampton, Abdullah Ibrahim, and Stevie Wonder. "The vibe is either something you can get up and dance to or sit back and cool out to. I'm not into using loops. I play piano, drums, keyboards, guitar, and some brass."

Besides making music, Kwamé has been working with underprivileged youth, spearheading a lecture series and conservatory at New York's Lincoln Center. He has been taking the youngsters on field trips and teaching them about such things as music appre-

ciation. He's seeking assistance from anyone (managers, A&R staffers, promotion people, etc.) wishing to donate their time and experience. Kwamé can be reached at 212-613-0957.

Ron G, the New York mix-tape king, is developing quite a strong reputation as a producer of original tracks. Currently, he's represented on Billboard's Hot R&B Singles chart by Lost Boyz' "Me And My Crazy World," and upcoming productions include jams for Motown's miss jones ("You Gonna Make Me Love Somebody Else"),

Undeas/Big Beat's Lil' Cease, MCA's

Nu Child, and Epic's Uncle Sam. On Oct. 14, after completing another installment of the long-running "Hank Love & 1/2 Pint" show on WNWK New

York, 1/2 Pint, who is also a featured host on WQHT New York's "Future Flavas" with Marley Marl and Pete Rock, sustained non-life-threatening injuries in a car accident on New York's West Side Highway. He's at home recuperating, and we here at the Rap Column wish him a speedy recovery. Get well cards should be sent to Majestic Control, 250 W. 57th St., New York, N.Y. 10019

Hot R&B Airplay.

DIS WED	LUST WEEK	WEDS ON	TITLE ARTIST HAREL/PROMOTION LARGE	THIS WEEK	LAST WEEK	WEDGE ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			* * NO.1 * *	Œ	53	5	THEY LIKE IT SLOW
1	1	16	USHER (LAFACE MENSTA) SIME IS NO. 1	39	37	31	THE SWEETEST THING
D	3	12	PUT YOUR HANDS WHERE MY EYES COULD SEE	(40)	48	6	I MISS MY HOMIES MATERIFICATION OF SHOULD BE
D	4	12	MY LOVE IS THE SHINK! SMETHER FOR THE POSICION TRANSFORMS	41	29	16	BIG BAD MANIMA FOR BROWN FLAT DRUHLL WOLLTONG
4	2	25	EVERYTHING MARY J BUGE (MCA)	42	43	3	FEELIN' INSIDE BOODY BROWN (MCA)
30	7	13	WHAT ABOUT US TOTAL (LAFACE-MRISTA)	43	45	18	FILL DO ANYTHING/I'M SORRY GINUWINE (550 MUSIC/EPIC)
6	5	9	4 SEASONS OF LONELINESS BOYZ I MEN IMOTO AND	44	40	6	WENTOUGHE ON ME NOT THAT'S MEETICOME !

7 6 8 GOT TIL IT'S GONE 50 9 BACKYARD BOOGIE 48 44 10 HOW YA DO DAT 8 6 22 NEVER MAKE A PROMISE 9 9 12 YOU SHOULD BE MINE (BON'T WASTE YOUR TIME) 11 10 6 PHENOMENON 49 41 30 G.N.E.T.T.O.U.T. 12 21 7 SOCK IT 2 ME 58 35 21 NOT TONIGHT 51 51 3 SKY'S THE LIMIT 52 52 34 1 BELONG TO YOU REVERY TIME I SEE

15 13 16 THE LOVE SCENE CSD 67 2 A DREAM MARY I BUIGE IMPISTAC 17 17 24 I CAN LOVE YOU (55) 55 23 PLL RE MISSING YOU RAT GROOM & FATT STATE COME WORK 54 32 38 AFTER 12, BEFORE 6 3 ALL CRIED OUT (SD) 57 3 SUNSHINE

26 14 28 IT'S ALL ABOUT THE SENJAMINS 38 35 3 BREAKDOWN (SE) 75 2 DANGEROUS 22 22 12 I CARE BOUT YOU 23 38 38 REEN AROUND THE WORLD (II) 70 2 A SONG FOR MAMA (E) - 3 STEPS

25 27 26 LOVIN' YOU TONIGHT (E) - 2 TYRONE 33 5 THE ONE I GAVE MY HEART TO 27) 28 35 FOR YOU SENSE COLUMBIA 28 55 38 DO YOU LIKE THIS

29 25 30 YOU ARE THE ONLY ONE (II) _ 3 GIVE UP THE GHOST (SE) - 3 TUCK ME IN 11 GUANTANIANETIA NUMBER NUMBE 30 61 36 CAN WE

23 28 26 IN MY BED 28 28 3 LAST MIGHT'S LETTER 71 50 23 WHEN YOU TALK ABOUT LOVE 35 42 3 SHOE WAS ON THE OTHER FOOT 14 28 5 SPEND THE HIGHT 1 DEIA VU

HOT RAR RECURRENT AIRPLAY

2	1	4	DON'T LEAVE ME BLACKSTREET INTERSCOPE)	15	13	32	YOU'RE MAKIN' ME NIGH TON! BRAXTON (LAFACEMISTA)
3	2	5	CUPID 112 (BAD BOYONRISTA)	18	14	6	I LOVE ME SOME NIM TONI BRAXTON (LAFACE/ARISTA)
4	9	8	HYPHOTIZE THE NOTOPIOUS BLG. (BAD BOTUMESTA)	17	11	3	5 MILES TO EMPTY BROWNSTONE OLL/WORKEPICS
5	6	32	ND DIGGITY BLACKSTREET O'EAT DR. DREI BNTERSCOPE)	16	-	6	DON'T WANNA BE A PLAYE
8	8	20	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE ALM)	19	19	25	I CAN MAKE IT BETTER LUTHER VANDROSS (EXEPTE)
7	1-	1	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	20	-	22	GET ME HOME FOR BROWN FLAT BLACKBETT MOUNT
١.	12	10	ON & DN	21	22	22	NOBODY

22 16 21 DON'T LET GO (LOVE) EN VOSUE (EASTWESTISSE 9 5 6 BIG DADDY 23 25 47 TOUCH ME TEASE ME 11 4 35 ASCENSION (DON'T EVER WONDER) 24 17 10 FOR YOU I WILL 25 - 22 TEARS THE ISLEY BROTHERS (T-NF TITLE O'Addisher - Lucessup (by) Sheet Music Dat.

9 SEASON OF COMMITTEE STOR Any 1 SCOPY From

9 SEASON OF COMMITTEE STOR Any 1 SCOPY From

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Hot R&B Singles Sales...

38 33 14 INVESTIBLE MAN * * NO. 1 * * 1 10 MY LOVE IS THE SHINN (3) 66 2 DJ KEEP PLAYIN' (GET YOUR MUSIC ON 2 2 11 YOU MAKE ME WANNA 40 34 4 NEVER WANNA LET YOU GO (3) 69 2 MY BODY LSG IEASTWESTIEEGE 4 3 6 4 SEASONS OF LONELINESS 42 29 15 SOMEONE SWY (FZATURING PUFF DA. 5 5 9 YOU SHOULD BE MINE GOOT WASTE YOUR TIME 43 41 12 HOW YA DO DAT T) 9 5 THE ONE I GAVE MY HEART TO 45 35 10 WE CAN GET DOWN (4E) SE 2 MAN BEHIND THE NUSIC 47 40 10 DON'T SAY (4) - 1 PHENOMEHON (II) 20 3 SOCK IT 2 METHE RAIN (SUPA DUPA PLY) (IZ) 12 5 THEY LIKE IT SLOW 50 46 4 NEAVEN NO FLAVOR DEPROSE/MARNEN D D - 1 FEEL SO GOOD MASE (BAD BOYNAISTA) (SI) 59 6 OFF THE BOOKS 14 10 6 HONEY MARINH CAREY (COLUMBIA) 32) 56 9 NEED YOUR LOVE ID 14 5 LAST NIGHT'S LETTER 16 11 16 UP JUMPS DA BOOGIE 54 39 4 IMMA ROLLA 35 73 2 RISE VERONICA INCLASE 14 14 3 EVERYTHING 1 3 50 GOOD 57 43 2 CROOKED GREEN PAPERS 31 3 TOO GONE, TOO LONG 38 53 3 TRUE TO MYSELF 21 3 IF I COULD TEACH THE WORLD (SD) -- 3 ALL OF MY DAYS 61 42 20 THINGS JUST AIN'T THE SAME 14 14 14 NOT TONIGHT (E) - 3 ALRIGHT 63 52 3 MEN OF STEEL 29 29 12 THE WAY THAT YOU TALK 38 37 3 WORKIN' OUT 27 14 12 HAVE A LITTLE MERCY 25 50 16 ICAN LOVE YOU LOVE IS ALL WE 28 28 15 GOTHAM CITY 29 27 14 MO MONEY NO PROGLEMS ID - 33 FULL OF SMOKE 38 23 11 AFTER 12, REFORE 6 28 30 38 I SAY A LITTLE PRAYER 38 75 2 ME AND MY CRAZY WORLD 38 47 3 YEAH! YEAH! YEAH! 23 23 38 DO YOU LIKE THIS 14 49 3 KISS AND TELL

28 32 11 PLL BE MISSING YOU

(ID) 38 2 BABY YOU KNOW

28 30 3 FM NOT A FOOL

HIMES JUST ANYT THE SAME (FROM MODIFY TALKS)
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14 38 3 REMINDING ME (OF SI

70 33 3 DO ME BABY

Minoque To Melt Clubland With New Image, Album

always having had a soft spot for Dannii Minogue. Sure, sister Kylie has always had the mondo hits (as well as a huge bunk of our heart), but Dannii has always exuded a scrappy, take-no-pris oners vibe that's often unusually inspiring-not to mention a catalyst for tasty dance music. With that in mind, you should've seen the gleam in our eyes when Mr. Postman delivered a copy of Ma D'e festive Eternal II K dise "Girl," her first recording in several years.

ars. Though her startling new sexpot image (replete with glam blond locks) threatens to distract listeners from the music. Minorue reveals impressive growth as a singer and tunesmith, diving into the set's meticulous hlend of pop hooks and trendy grooves with notable finesse and confidence. The opening track, "All I Wanna Do," is particularly potent with its sugar-coated break-beats, and Minogue is at ber most irresistible as she scales to sopra no heights with breathy ease. It's indicative of an alhum that's free of cloying pretensions and unapologetic in its pure-pop approach to dance music.

In an effort to properly serve the club community, the folks at Eternal have plucked the moody "Everything I Wanted" and the Dusty Springfieldgoes-disco "Heaven Can Wait" for double-A-sided single release, drafting the Trouser Enthusiasts (how much do we love that name?) to revamp both cuts with a timely trance/techno feel. The results are quite cute. Especially entic-ing is the Cloud Nine mix of "Heaven Can Wait," which tickles the ear with the sort of frenetic melodrama that would make Giorgio Moroder proud.

With stateside punters lost in an unabashedly pop frame of mind lately, is it crazy to think that a major label here might find "Girl" worth a whirl? We don't think so. Minogue has never been in a better position to crack this market, actually. REACH FOR IT: We've said this time

and time again. There's something

about the chemical combination of hipthrusting house grooves and spiritually charged melodies that sends most punters through the roof. It must have something to do with the otherworldly, emotionally cathartic state you reach when you're in the middle of a dancefloor and the DJ hits the right blend. Regardless, few types of dance records connect with kide factor. To that and there's little doubt that "Land Of Ecstasy" by Pilgrimage is destined for multi-format success similar to the props bestowed upon previous recordings by Deep Forest and Enigma. n its original form, this Si

quet/Eric Calvi concoction is an exercise in dreamy ambience, from its sweeping, quasi-symphonic strings to the soul-stirring incantations of vocalist Catherine Bott. When handed to Junior Vasquez and the Murk Boys. the song is transformed into the kind of intense, tribalistic house music that touches the spirit and soaks every pore of your body. Sounds too deep to be true? Well, ya gotta live to understand. Trust us, you will leave this record exhausted but curiously refreshed at the same time. This is, hy far, the



by Larry Flick

strongest music Vasquez has offered in months while Mismi's Murketors remind us that not all experimental music comes from New York and Lon-

Passionate/Squeaky Clean Records is unleashing these remixes on two senarate 12-incb singles sometime in November, Camp out at your nearest record shop for a copy. And while you're there, pick up a copy of Pilgrimage's nourishing "9 Songs Of Ecstasy"

And if you prefer your spiritual dance music with gospel spice, then go directly to "Solid Ground" by DJ Sp & the Jasper Street Company. While the Pilgrimage record is soothing and quietly affecting, this Basement Boys Records track sparks with a raw soul usually found during a Sunday-morn-ing Baptist service. DJ Spen unfurls a rumbling house beat and jittery funk guitars beneath the pulpit-pounding testimonies of Wondress Hutchinson, Tracy Hamlin, Starr Adkins, Arona Foster, Fruity, Karizma, Richard Yerby, Sean Spencer, and Josane. Wisely, there aren't a lot of keyboard frills to pull your attention away from the aggressive, hand-clapping best and whooping vocals.

GET WITH IT: Club doyenne Sybil maintains the lively disco mood of her recent European hit "Still A Thrill" on "Why," a Coalition International single that is a textbook example of what a truly confident diva should sound like. Miss Girl is not coughing up a lung in a shricking effort to sound soulful or assertive, and yet ber note-perfect, well-shaded performance easily hits both marks. Sybil has clearly learned that you can communicate volumes with an intimate whisper and selective use of belting vamps.

She is well served by Gary Miller's ooth original production, as well as by a batch of solid remixes that shrewdtap into the anthemic nature of the chorus. Lisa Marie Experience floats a funky break-beat beneath the seline while Mark Piechiotti offere a sprawling, gloriously dramatic version that fondly recalls Donna Summer at her disco-era peak. For jeepsters, Femi Fem of the Young Disciples drops the tempo to a languid classic-soul tempo that conjures mental images of Sybil throwing down with a hand in a candlelit nightclub. Nice idea, eh? Maybe someone at Coalition International can make that happen. Another artist with enough confi-

dence in her vocal instrument to tone it down from time to time is Broadway star Linda Eder, who softens her style for "Something To Believe In." the charming title tune from ber Atlantic album that's been redesigned for club consumption hy the Fitch Brothers and Prince Quick Mix. Though she could have easily punctured holes through the track's bassline with her

er the song's uplifting lyrics with quiet strength, slowly building toward the dramatic boom needed to render this the essential peak-hour jam it is.

Those adorable Fitch lads deserve a big round of applause for drawing such a fine vocal from Eder. Such a strong and seasoned performer could easily have paralyzed producers of lesser talent. Although they're still perceived by many as a young and developing team we're convinced that they're ready to join the ranks of clubland's A.list

Prince Quick Mix turns "Something To Believe In" inside out with wriggling break-heats and tripped-out synths that will successfully woo underground spinners. This man is on fire, kids. If you need further proof, be on the lookout for his exemplary work on another upcoming Atlantic 12-incher, "Reason For Living" hy Duncan Sheik. Also contributing mixes to that package is underground veteran Johnny Vicious.



Lydia's Workin' It. Lydia Rhodes, centsr, chills betw Above Love Studios in New York, flanked by producer Jahksy B., left, and manager Craig Roseberry. The enduring diva is enjoying a high-profile period with a pair of sterling 12-inch singles. Ultra has just begun promoting "Away," recorded by Rhodes and Jahkey B., under the group name Mantra. The track sports remixes by Junior Vasquez and Todd Edwards. Meanwhile, Subversive U.K. is gathering kudos from DJs throughout Europe with "Revelation." Between club gigs, Rhodes is laying down tracks for an album planned for release early next year. Several labels are bidding to sign the project.

CHUMBAWAMBA

(Continued from page 9)

II.K. interest in Chumbawamba came about, slowly, after "Tubthumping" was twice included on a promotional CD packed with an industry magazine here. First, though, the U.S. came on

board: Christian Unruh of Republic eventually signed the band for North EMI Europe president Rupert

Perry also got enthusiastic about the -a passion shared by EMI's Germany/Switzerland/Austria president Helmut Fest, who jumped at the chance to sign it.

"When Rupert played me 'Tuh-thumping,' I said, 'It's a hit,' which goes to show that old men's ears like ours can still function," Fest jokes, "I phoned Dang and stepped in fairly high because I knew I had a hit." The band needed to be convinced

that signing to a major in Germany could work, says Jörg Beuttner, head of A&R at the EMI Germany label of EMI Electrola. "They came to visit us, and we reassured them that we respected their work," he says.

EMI Germany struck a three-album licensing deal for the world outside North America. The band owns all its back catalog and publishing and produces its own records. The band bers insist on creative control over the artwork, which they note was more important to them than the size of the

Despite being signed to Germany, there have been "no internal political battles" in dealing with the British company with an act it passed on, says Beuttner. "[EMI U.K. label managing director] Neil Ferris has given us 100% support with this "

EMI Europe's Perry says there is no reason English-language repertoire has to be signed to the U.K. company. "It's all up for grabs. We like to think that EMI has the flexibility to do this be says, citing Denmark's Me & My, Michael Learns To Rock, and Sweden's Roxette as examples.

Manager Smith is just as pleased.

"The whole experience has been textbook," he says. "The U.K. company has handled it as if it was one of their own acts." "Tubthumping" is a rousing, guitar

pop number, and the beats, guitars, and shout-along chorus belie the song's message ahout a sad and lonely drinker. So far it has found itself being used as fanfare music for football teams and incidental music on sports Despite the message, and the fact

that it contains the repeated line ing the night away," the song has been an across-the-board radio favorite. Paul Chantler, PD for the Essex Radio Group, which owns five stations to the east of London, says, "I don't much about the history of the band or their politics." The sound is what got it added, says

could just hear a great, good-times song, which fitted the summer. The only time we didn't play it was around the time of Diana's death and funeral." Radio across most of Europe has

picked up on the track, which hit No. 9 on Music & Media's sales-based Eurochart Sept. 13. Ironically, Gerinv. the country that signed the act. is the slowest to pick up on the song with such tastemaker stations as north Germany's private Radio Schleswig-Holstein adding the track only in mid-October

"Tubthumping" has introduced Chumbawamba to mainstream audiences, but the band has not compromised its socialist politics or its egalitarian approach to working; All decisions are made collectively, and money is split evenly within the group. Even its live shows have band members taking turns at vocals.

The band actively courted a major deal, says Nutter. "The indies wanted us, but we decided to go into the mainn," Nutter says. "We want to be part of mainstream pop culture, even though we're political. The first records we heard were the Beatles and Petula Clark, not Captain Beefheart. Mainstream acceptance does involve

compromise, argues Bruce. "If we're going to get people involved, we want people to listen. A lot of people are happy making music, which are works of art but have limited appeal. We're not." Adds Nutter, "Our intention is to get a platform. We can't make pop music in obscurity. The political note of Chumbawam-

ba's album "Tubthumper" is an alm lone voice in the current British music world. With the exception of the Levellers, few politically active bands sell significant numbers "Tubthumper" addresses homeless-

s, unemployment, the lack of change that the country's new Labour government will bring, and the plight of Liverpool's sacked dock workers, engaged in a long and bitter struggle. Chumbawamba played a benefit concert for (Continued on page 96)

Billward. Dance **Rreakouts CLUB PLAY** CATCH SUNSCREEM PULSE 4 THA WILDSTYLE DI SUPREME INTENDE THE BALLAD OF CLEO & JOE ANTBODY SEEN MY RABYT THE ROLLING STONES WIGH WHAT WOULD WE DO '97 O.S.K. AFRO WAS CATCH SUNSCREEM PLASE A

- **MAXI-SINGLES SALES**
- CLOSER CAPONE-N-NOREAGA PEMELY EVERYTHING MARY J. BLIGE MCA GET UP, STAND UP PHUNKY PHANTOM GROOVELOUS HOW CRAZY ARE YOU? MEJA
- 5. FRESH START TERRA DEVA OM

akouts. Titles with future chart potential. Chantler, "It's one of our most-played songs, and it's only just come off the A-list," be says. "When I first heard it, I

board. HOT DANCE MUSIC.

CLUB PLAY

		10	8-	OF DANCE CLUB PLAYLISTS.
MEK	53	S WKS	HART O	TITLE ARTIST
= =	38	2.0	50	* * * No. 1 * * *
	1	5	1 10	SO IN LOVE WITH YOU 4 PLAT :008 Areck at No 1 DUKE
2)	6	6	9	RUN TO YOU EIGHTIALL 452175LIGHTYEAR JOI CARDWELL
3	6	6	6	BUENOS AIRES WARRER BOOK FROMD MADONNA
4)	6	11	6	WHY DON'T YOU DANCE WITH ME ULTILL COLLECTER ◆ FUTURE BREEZE
5)	6	16	5	AMES BOND THEME SUDSTRAGROUSSES • MORY
8	3	1	6	HONEY COLUMBIA 78665 ♦ MARIAH CAREY
T	13	26	3	AIN'T NO NEED TO HIDE CHAMPION 331 SANDY B
8)	9	14	7	LEARN 2 LUV NERVOUS 20248 ♦ KIM ENGLISH
9	1	3	9	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO ♦ LISA STANSFIELD
10	4	2	11	REMEMBER ME ON COSCAPPORT ♦ BLUE BOY
11)	22	33	3	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521 PRAX'S FEATURING KATHY BROWN
12)			4	
13	18	27		
	10	4	13	GET UP, STAND UP GROOVILICOUS 34STRICTLY IDITTION PHUNKY PHANTOM
14)	20	30	4	ECUADOR ULTRAFFER (OG/ISLAND ◆ SASH)
15	15	19	8	AIN'T TALKIN' BOUT DUB 550 MUSIC 78643/EPIC ◆ APOLLO FOUR FORTY
18	12	15	10	TOP OF THE WORLD MCA 56384 DUDEARELLA
17)	27	37	4	CLOSER THAN CLOSE BIGBING INPORT ROSIE GAINES
18	11	7	10	ALRIGHT WORK 78659
19)	24	31	4	RIPGROOVE LOGIC 51764 ◆ DOUBLE 99
20	19	22	7	SOMEWHERE ATLANTIC PROMO PET SHOP BOYS
21	25	29	5	LOVE IS ALIVE DV6 562349/AAM
22	21	21	6	BARBIE GIRL MCA 55393 ◆ AQUA
23)	28	34	5	BE MY BABY INTERHIT 540(2)PRIORITY ◆ CAPPELLA
24	17	8	14	SHADOWS OF THE PAST JELLYREAN 2525 PULSE FEAT. ANTOINETTE ROBERSON
25	16	12	11	I SAY A LITTLE PRAYER WORK 78597 ◆ DIANA KING
26)	34	41	3	DON'T GO LOGIC 64974/RCA LE CLICK FEATURING KAYD
27)	36	-	2	TO BE IN LOVE MAW 019STRICTLY RHYTHM MAW
28	33	38	3	AMI WA WA (SOLO POR TI) HONESUCH 7948QATLANTIC GIPSY KINGS
29	29	18	11	WHATEVER EASTWEST 69921/EEG ♦ EN VOQUE
30)	37	45	3	WORDS THAT YOU SAY STRICTLY RHYTHW 12517 WHITEBIRD FEATURING VERDNICA BROWN
31	23	17	13	HOLD YOUR NEAD UP NIGH REAL THE 204STRICTLY FINTHM BORDS DLUGOSCH PRESENTS BOOOM!
32	32	35	4	LIKE A STAR TIMBER 730/TOMMY BOY CYNTHIA
33)	38	-	2	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS 43952 K.D. LANG
	-			* * * POWER PICK * * *
34)	44	_	2	BEAT ME NARDER CHAPTER STATE OF GROUND SALES AND SALES A
.,	**	-		
35)			٠, ١	* * * HOT SHOT DEBUT * * *
	NE		_	DRAMA TWISTED SSADIAMCA CLUB 69 FEATURING KIM COOPER
36	14	13	11	SALVA MEA ARISTA 13397 ♦ FAITHLESS
37	31	28	7	WHEN THE FUNK HITS THE FAN OVUMPLIFHOUSE 78611 COLUMBIA KING BRITT PRESENTS SYLK 130
38	40	-	2	SAMBA DE JANEIRO TOMMY 807 417 FELIZIA
39	45	-	2	THE LOVE SCENE JIVE PROMO ◆ JOE
40	30	20	11	IT'S LIKE THAT IN IE 9093990FLE RUN-D.M.C. VS. JASON NEVINS
41)	43	-	2	GET UPI GO INSANEI GRANDSIAM COGSTRICTLY SHITHM STRETCH AND VERN PRESENT MADDOG
42)	HE	*		CHELSEA PRESS 2 JELLYBEAN 2529 DAT OVEN
43	26	10	13	SHOW ME KING STREET 1067 URBAN SOUL
44	35	24	12	MIGHTY HIGH POPULAR 25065 CRITIQUE GLORIA GAYNOR FEAT. EARL YOUNG & THE TRAMMPS
45)	NE	*	1	I BELIEVE VELOCITY 61007 PRO TOOLZ FEATURING ALTHEA MCQUEEN
46)	NE	41	1	YOU CAN DO IT DELICIOUS VIRYL PROMORED ANT THE BRAND NEW HEAVIES

MAXI-SINGLES SALES

THIS	UST	2 WKS AGO	WACS ON CHARRT	COMPILED FROM A NATIONAL SUB-SAMPLE OF POS IPONT OF SALE) EQ STORES WHECH REPORT NAMERS OF UNITS SOLD TO SOURCESCAN, INC. TITLE LABEL & NUMBER/ORTH/BUTTING LABEL	SoundScane ARTIST

1.3	23	200	\$ €	LASEL & NUMBER/DISTRIBUTING LASEL	
				* * * No. 1 * * *	
1	1	1	5	YOU MAKE ME WANNA If OO LAFACE 2425 SUATISTA 4 weeks at the	
2	2	6	6	I WANT LOVE (NO (T) OU MODERN VOICES CO2	◆ TONY MASCOLO
6	3	6	6	HONEY IND (T) (II) COLUMBIA 78665	MARIAH CAREY
(A)	NEV	w b		* * * HOT SHOT DEBUT * * * THEME FROM THE VALLEY OF THE DOLLS IN CO. WARMER 1805 43952	K D LANG
(3)	8	10	3	SOCK IT 2 MISTINE RAIN (SUPA DUPA PLT) NO IT ENTINEST ENTINES. NISSY "MISSIEMEA	OR" ELLIGITI FEAT, DA BRAT
6	4	5	21	FREE (D.O) STRICTLY RICTION 12513	◆ ULTRA NATE
7	5	13	6	LOVE IS ALIVE (T) (I) DV6 S42369/AAM	◆ 3RD PARTY
(8)	NE	w>	1	PHENOMENON (T) DEF JAM 568081 MERCURY	◆ LL COOL J
	-		-	* * * GREATEST GAINER * * *	
(9)	17	21	9		N MCX/MGHT FEAT MASI
(10)	16	14	6 .	OFF THE BOOKS (T) DO VIOLATOR 1646/RELATIVITY THE BEATNUTS FEAT, BIG PL	INISHER & CUBAN LINE
11	6	3	4	ONE MORE NIGHT (T) DO TOWN BOY 786	AMBER
12	10	11	19	SPIN SPIN SUGAR (T) (C) CLEAN UTWINGIN UNDERGROUND 38590WRGH	◆ SNEAKER PIMPS
(13)	NE		1	I'M NOT A PLAYER (T) LOUD 6490990A	♦ BIG PUNISHER
14	7	6	5	THE ONE I GAVE MY HEART TO (T) 00 TLACHSTOLIND WILANTS 95562WG	. • AALIYAR
(15)	NE	-	1	MUCN BETTER ID THISTED 55333MCA CLUB 69 FEATURE	NG SUZANNE PALMER
16	11	20	14	YOU'RE NOT ALONE (T) (X) RCA 64994	◆ OLIVE
17	18	12	18	THINGS JUST AIN'T THE SAME (T) (I) ARISTA 13381	◆ DEBORAH COI
18	14	7	4	IT'S YOURZ (I) LOUG 64957/RCA	♦ WU-TANG CLAN
(19)	21	23	3	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (T) LOUD 64984/RCA	◆ YVETTE MICHELE
(20)	NET	WÞ	1	I'M AFRAIO OF AMERICANS (I) WISIN 38618	◆ DAVID BOWIE
(21)	30	24	6	THE JOINT OF DEF JUN 57157 SMEEDLINY	◆ EPMC
22	22	17	6	AVENUES (T) (0) ARISTA 13412 PREFUGEE CAMP ALL STARS FEAT.	PRAS (WITH KY-MANI)
(23)	ME	w >	1	SO G000 (T) LOUD 65302/RCA	◆ DAVINA
24	20	15	18	NOT TOMORYCOUGH ON YOU M IT OCUROUS/TOWN SOT YESTANG . ULL' KIM FEAT, DA BRAF, LEFT EYE, N	ISSY ELLIOTT & MAGE WATTINES
25	9	9	21	I'LL BE MISSING YOU HIS (T) (C) DAD BOY 79097/MISTA ◆ PLIFF DADDY & FA	TH EVANS (FEAT, 112)
(26)	36	35	5	BUTTA LOVE (I) 90 ARISTA 13413	♦ NEXT
27	15	8	14	MO MONEY NO PROBLEMS (T) OO BAD BOY 79109MIDSTA THE NOTORIOUS B.I.G. IFF	AT, PUFF DADDY & MASE
(28)	42	26	4	MY LOVE IS THE SHIHHI (T) WARNER BROS 40919 ◆ SOMETHIN' FOR THE PEOPLE	FEAT, TRINA & TAWARA
29	12	-	2	DRAMA (I) TWISTED 55403/MCA CLUB 69 FE	TURING KIM COOPER
30	NET	w>	1	I CARE 'BOUT YOU (T) 00 LAFACE 24274/ARISTA	◆ MILESTONE
31	23	28	6	LIKE A STAR (T) (I) TMBER! 739/TOWNY BOY	CYNTHIA
32	27	43	5	SUNSHINE (1) FOC A-FELLADET JAM 574923MERCURY → JAY-Z FEAT, BABYFA	CE AND FOXY BROWN
33	26	40	10	AROUNO THE WORLD (1) SOMA 38505/VRGIN	◆ DAFT PUNK
34	32	-	2	LAST NIGHT'S LETTER (M) (T) (Q) MCA 55393	 ★ K-CI & JOJO
35	24	16	9	BARBIE GIRL (T) 00 MCA 55393	◆ AQUA
36)	RE-E	NTRY	4	CHOOZE ONE (1) AVS 30	CROOKLYN CLAN
37	28	22	11	GOTHAM CITY (1) (0) JIVE 42464	◆ R. KELLY
38	13	19	6	DON'T GO (f) DO LOGIC 54974/9CA LE CI	ICK FEATURING KAYO
39	31	-	6	BUBBLIN' ITI WOLATORDEF JAM 571505MERCURY	♦ CRU
40	19	18	16	I SAY A LITTLE PRAYER (T) 50 WORK 78567/DPC	◆ DIANA KING
(41)	RE-E	NIRT	4	GUNJA HONORS (T) (0) HUSH 6612	DEAD RINGAZ
42	25	_	2	TURN ME OUT (TURN TO SUGAR) (T) 00 STRICTLY RHYTHM 12521 PRAXIS	FEAT. KATHY BROWN
43	34	25	14	NEVER MAKE A PROMISE (1) (SLAND 572083	◆ DRU HILL
(44)		MIRT	12	BIG BAD MANMA (T) VIOLATOR/DEF JAM 571441/MERCURY ◆ FOXY BROWN	FEATURING DRU HILL
(45)	RE-E	MIRT	3	ELECTRIC BARBARELLA (I) (I) CO CAPITOL 58674	DURAN DURAN
46	39	-	4	MAN BEHIND THE MUSIC IT) US MAN 95015/INTERSCOPE QUEEN PEN FE	TURING TEDDY RILEY

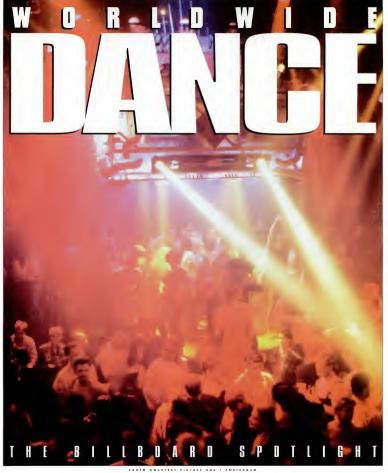


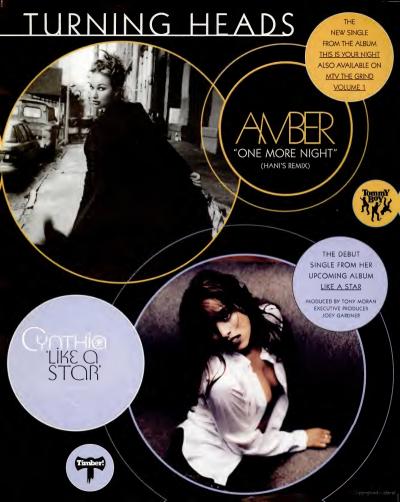
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WorldWide

It's A Global Party

It's time to celebrate!

That may sound hokey, but it's true. After years of countless false starts, the dance-music revolution is in full effect. De-

pending on your view of the room, you may be feeling it more than others. The electronic movement has turned the rock world upside-down, while everplucky Euro-NRG enthusiasts continue to infiltrate top 40 radio. And for househeads, the road is paved by the avid interest of superstars like Mariah Carey and Madonna—who live for the four-on-the-floor groove as much as any underground punter. Pretty cool, eh?

Without one defining sound or style

dominating the landscape, it's easy for the dance revolution to feel either watered-down or less dramatic than, say, the now-faltering grunge-rock movement. But rest assured, in nearly every corner of the globe, people are walking around with a little more rhythm in their step than usual. The variety of vibes grabbing attention only proves that the club community is a land of true artistic depth with the potential to thrive and grow to astonishing heights. Clearly, this is an awesome time to be a

citizen of clubland.

While trolling along the selected sectors of clubland's global underground, the threads of commonality will be wonderfully obvious. And while we urge the celebration of such union, it is important to be equally encouraging and supportive of the contrasting ideals and sounds that keep the international dance-music community from becoming just another cog in the mainstream musical machine.

Groove on, children!

LARRY FLICK Dance Music Editor Billboard



KATHY BROWN hos been cruising around the underground for several years, creating on impressive catalog af house hits. This yeor, she's enjoying the biggest success of her coreer to dote. "Turn Me Out (Turn To Sugor)" with Praxis. The Strictly Rhythm sinale is a fost-fave omona turntable ortists and is gatherina o considerable omount of mix-show radio oirplay.



After several years out of the public eye. ULTRA NATE has omerged as one of the leaders of the new dance-music revolution in pap radio. Her Strictly Bhythan anthem "Free" has flooded the ainvaves with its introspective lyrics, soulled vecals and handin-the-nic theorus chant of the speat the better part of this year tooring the world. Her first album for the vecerable indic labels is due at the part 1984.



electronics scene is DEATH IN YEAGA, lied by visionary produce, songwriter and turntable artist Richard Teatiers. The textriling debut abum, "Dead Brist," carried zave reviews throughout the act's native U.K. on deConstruction Records. Just issued in the States on Timbounh, the set is meeting with similar underground propathanks to the percussive first sinde, "Dist."

WorldWide

WASHINGTON, D.C

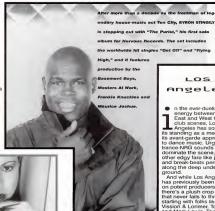
Ithough it's painfully close in proximity to such heralded club towns as New York, Philadelphia and Boston, Washington, D.C. has become quite the cute little hothed for house. music activity. The city is brewing a sound that is a smart hybrid of deephouse and non-leaning hi-NRG

The absolute hottest spot is Buzz, where the order of the day are jams with a decided slant toward divadriven ditties, whether it is newbies like Ultra Nate or pioneers like Jocelyn Brown, And when the women aren't betting their hearts out, you can delight to the hearty dub action of upstarts like Prince Quick

Mix. For an equally hearty house vibe, you'll need to stroll on over to Nikita or Deep, both of which accentuate dark and moody atmospheres and spare, sample-driven instrumentals. DJ culture rules at both venues in a major way On the complete flipside

is Traxx, which is a bit of a landmark in D.C. In 10-plus years, it has been the epicenter of the national gay club circuit. There is no better place to hear the hits of the day, with a smattering of U.K. and European imports. As for vibe, it helps to be among the pretty, but it's not required. It's just as much fun to alternate between twirling and staring. ■

CRYSTAL WATERS reaffirmed her long-standing commitment to the dance-music community this summer with an eponymously titled Mercury album that strobed with pure house-music aggression. Boasting production by the Basement Boys, Jam & Lewis and Dallas Austin, the set has already spawned floor stayles in the form of "Dast A Fresk" and "Say....If You Feel Airtjaht." Fire next single is the widibly infections "Momma Told Me."



LOS angeles

n the ever-dueling

energy between the East and West Coast club scenes, Los Angeles has solidified its standing as a mecca for its avant-garde approach to dance music. Urgent trance-NRG sounds dominate the scene while other edgy fare like jungle and break-beats percolate along the deep underaround

And while Los Angeles has previously been lean on potent producers, there's a plush crop now that never fails to thrill. starting with folks like Vission & Lorimer, Tony B! and Mark Lewis. The label scene is also quite lovely. with Moonshine and City Of Angels leading the pack

On the quasi-mainstream tip, West Hollywood's decade-old Rage remains exemplary of L.A.'s continued commitment to gay-disco, with bright and vibrant decor and laser lights that seem to slice through the crush of buff bods, while primary spin ner Manny Lehman serves a sound that combines the club hits of the day with experimental house

For a more subterranean vibe, there's Blip, a renovated warehouse on the outskirts of the city. This is the place to be when you want to twitch into the morning hours to the fod-der of Crystal Method, Future Sounds Of London and DJ Soutslinger.

Some of the best music to be experienced in Los Angeles doesn't even have a steady home. Float and Foam are wandering soirees that exist almost solely on word-of-mouth yet somehow manage to draw thousands of kids to rejoice in the free-form rave culture that the "grown-ups" of the music industry have yet to fully understand.



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DANCE



WorldWide

CHICAGO

he undisputed breeding ground of house music has undergone a renaissance of sorts in the last 12 months. It has always been leagues ahead of the pack in terms of cuttingedge grooves and inventive venues. If there's a unifying musical element of the Chicago scene, it is the soulful vocals that ice even the hardest underground dub. But there's a refreshing new energy that ls unmistakable

is unmistakable.
Feel like an all-nighter?
Chicago's the place to
be—and your every rhythmic
desire can be met. All you
need is the will to work it.
The best places to start?
Fusion, CroBar and House
Of Blues should be at the
top of any list.

Fusion plays to a largely gay male crowd and is resplendent in glamorous decor and state-of-the-art sound, light and video systems. There are also two dancefloors, one of which caters to the more puffy hiNRG tastes of patrons, while the bigger space offers hardcore house. Mark Hultmark is the head DJ there, and his mixing skills are unparalleled.

CroBar hangs on the far opposite end of the musical spectrum, with its dark and forebodingly gothic ambierobed DJ Teri Bristol does an excellent job of exposing her own stellar studio concoctions, while also keeping punters plugged into a healthy smattering of up-and

coming gems from Europe. House Of Blues is a new venue in town, and it hosts a staggeringly diverse array of musical genres and events. Each night provides a different personality, ranging from deep-house to funk, with electronica. Also, its vibrant decor and massive stage renders House Of Blues the place for a bandon-the-rise to perform.

Elsewhere around town. Shelter is still the allencompassing venue, where you can bask in the alow of mainstream hits and maybe even check out a swimsuit fashion show on any given Saturday pop-rooted fare with confidence. For more funky, acid-iazz flavors. there's the stately Green Dolphin Street and Smart Bar, where live bands play nightly. And the crowds at both places are among the most friendly you will encounter.



by veteran producer/DJ
Norman Cook. Over the
past 15 years, he's
gained worldwide
respect for his work
with the Housemartins,
Beats International and
Pizzaman, among others.
As Fatboy Slim, he's
issued the brilliant
electronic excursion
Petter Living Through
Do State Cook of the State
he straddles the line
between keyboard
experimentation and
pp mediciae.



Since jaining Jellybean Recards this year, KAREL has become the darling at the hi-NRG community with a flamboyant style and a falsetta that fandly recalls the late Sylvester. His sinole "I Am" saw him paired with club renegades Brinsley Front and D1 Stroke and swapping vamps with fellaw diva Thea Austin. He is currently dividing his time between cutting a new single for the label and completing his first screenplay, an update of the camedy classic "Auntie Mame" called "Mame'd."

_portugal

ew other scenes over the past five years
have intrigued the cultworld at large
cultworld at large
scheduling to the control of
scheduling to the control of
scheduling to the
sche

With that knowledge, there truly isn't a venue in town that isn't worth diving headlirst into. Icarius is where the boys who love to swing their handbags romp to the turntable musings of DJs Marco and Streamline. Equally festive is Flame, with its otherworldy lighting system

and velvet-covered walls. You can pop by on any given Saturday and hear the hits of the day, with an ample dose of classic American disco.

Actually, there seems to be quite the fixation with all things American on the Portuguese club scene. Lads like David Morales and Junior Vasquez are demigods, flooding venues like G-Spot and XTR

For those who want a taste of local flavor, go directly to Imante, where there's more emphasis on dubby deep-house jams. It may not be as visually appealing as most other venues, but it can't be beat for its underground intensity and fun crowd.



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holland

olland is a haven of decadence, with its escapist vibe and seemingly endless selection of noteworthy dance palaces.

Arena is currently among the coolest venues in Holland, with a mixed crowd twiching the night cover the coolest construction of the construction and heavy trance anthems. The venue is also the host for a monthly extra space called Meander, where left including in the pleasures of trip-hop, drum'n bass and ambient-dub.

and amblent-dub.
Paradiso is a legendary
venue, open several nights a
week with a variety of
rhythmic flavors. The
club's Thursday gayleaning parties are legmixed-crowd throwdown,
featuring the turntable
musings of Sven van
Hees. Sundays are becoming equally popular, thanks
to the soutful spinning of
Erick E.

For a taste of the hard stuff, nothing can beat Trance Buddah, which drenches punters with hard-techno and trance assaults. Along a similar sonic tip are West Pacific and Melkweg, where the DJs of the moment include Moebuis, L-Dopa and Gizmo. West Pacific and Melky Melky Merce Melky Merce Melky Merce Melky Melky Merce Melky Melk



Sunshine Records ingenue Miranda continues to lead the way for Latin-leaning dance music with her latest single. Who's Got The Power Now, produced by the enduring Walter Kahn. The track is the newest gem in a string of hits for the singer that includes "Your Love is 50 Divine."

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WorldWide



This is the year that Britain's DJ DARA rose from the dram "has underground into mainstream prominence with "Riminus Maximus," an album on Sm:)e Communications that showcase his mixing skill and knack for wavning mindnumbing melodies. Among the set's highlights are "Jade," featuring vocalist Carol C., and "Sleepers," which features fellow dram"s bas act Shooters.

italu

he Italo-disco scene continues to be a breeding ground for les wannabes; he made a major dent in the global dance and pop market last year with "Children." Although it hasn't exactly made for a plush creative year, there are worse sounds to embrace. In fact, there have been some lovely derivations of Miles' concept, making for an evening that brightly merges rugged under ground grooves with soothing, new-age-spiced keyboards.

One key venue in Milan continues to be Heaven, where the walls literally shake from the state-of-the-art sound system—as well as from the turntable aggression of Roberto Ignaro and Cardelgaro. When these boys aren't working it, the dub is also

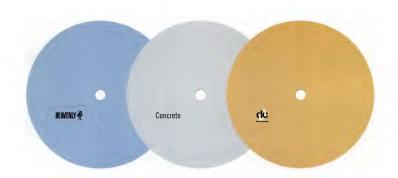
the favorite pit stop of American DJ heroes like Danny Tenaglia and

Maurice Joshua. In Rimini, the circuit is dominated by the venerable Echoes and Cocorico. The former spot grabs about 2,000 partyhounds and is deservedly respected as the premier room for house music in Italy. With that in mind, Echoes remains among the most innovative, forwardreaching clubs in all of Italy, which is why you can actually hear a celeb like Robert Miles working behind the turntables

Cocorico comes from a completely different angle of the room, with its bright techno/trance personality. Saturdays are particularly flavorful, when DJ Carlucci sweetens the beat with the Euro-disco sounds of La Bouche and other hi-NRG winners.



New York's Sub-Urban Records has a divo on the rise with MONICA HUGHES, who has been earning props from tastemaking club D3s for the past year with several solid singles on the label. She is currently in the studio with vetran producer Tommy Musto, writing and recording material for an album due during the first quarter of '98.



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<u> WorldWide</u>



merging electronic/trip-hop vith hippie culture as TRANQUILITY BASS. His first iles, "We Came In Peace "Cantamilla." are already

following that spans several genres beyond the dance realm

ike New York City, the London club scene offers a seemingly bottomless list of choices for anyone with happy feet-despite the acid-tongued tone of spoiled overfed locals. Six years after its incep-tion, Ministry Of Sound rages on as the key joint in which to work up a sweat In fact, this venue is so hot that it has spawned a touring counterpart that trolls around the English countryside, as well as various parts of Europe and the States, Iconic spinner C.J.

to showcase the more THE RESERVE red underground classics, while his Astrolwerks full-length debut, "Let The Freak Flag Fly," has seen the Chicago native develop a cult

Macintosh still rules the

roost, though the weekly

schedule has loosened up

experimental house and trance musings of Darren Darling and Miss Barbie. It's also fairly common for superstars like Boy George, David Morales, Frankie Knuckles or Junior Vasquez to grace the decks with their own special brands of

London

house melodrama. For more than six years, The Gardening Club continues to be a strong contender for the dance dollar. The venue's hottest regular party is Club For Life, which oozes with spiritually charged house music flavor. Occasional recording artist/producer Jeremy Healy is still the top spinner on the decks. injecting a twisted handbag-swinging attitude into his mix. And when he's not on hand, look for Phil Milson to more than fill the gap with his own turntable magic.

For a completely different vibe, there's nothing better than the deliciously Intimate Bar Rumba, which delivers a crafty blend of classic funk, trip-hop. ambient and even the random garage groovesometimes in the space of one night. If you want to kneel at the alter of acidjazz legend Giles Peterson, this is the place to be. ■

paris_

or years, it has been all too simple for many to dismiss the Paris scene. And while there have been a few dicey years, there's picking up quite a bit. In fact, it's arguable that Paris is fast becoming a hotbed of juicy club activity. you want to play hard, sprint to Les Roubles,

which drowns tough kids in breakbeats and acid-techno music. This is the place to be when seeking the wares of Derrick Carter, Carl Cox

hours tip, dip into the Dark Hole for edgy drum'n'bass and trip-hop grooves. Bon Vivant is one of several festive spots for folks who want to indulge in

and Fluke. On the after-

house, vintage garage and giddy hi-NRG music. Meanwhile, ATC has fast become the city's primary watering hole for gay audiences and those who want to lean a little off the musical center. Twitch to your heart's content to the turntable madness of DJ Purity and Shadow Dancer.





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Country

Surprise, Surprise. During a recent "Prime Time Country" appearance, Tom T. Hall was surprised with a plaque for the gold certification of "Tom T. Hall Greatest Hits Vol II." Pictured, from left, are Mercury Nashville president Luke Lswis, Hall,

More Artists Opt To Do It Themselves Own Labels Provide Alternative To Majors

■ BY DEBORAH EVANS PRICE shift toward more expansive market- seven albums in the last 2½ years. "Peo-

NASHVILLE—In the past few years, there has been a proliferation of country record labels



starting and, in some cases, dying out. But among the major-label spinoffs and new corporate ventures, there is a burgeoning trend toward artistowned labels that reative nice into the

burgeoning trend
skaggs toward artistowned labels that
are pumping creative juice into the
country marketplace and signaling a

shift toward more expansive marketing efforts that include servicing all
country radio stations and catering
directly to consumers who frequent

The concept is

mass merchandisers. Chartie Daniels, Ricky Skaggs, Russell Smith, and Ricky Van Shelton are artists who have recently plunged into label self-determination, while the Bellamy Brothers and the Dead Reckoning gang, which includes Kieran Kane and Kevin Welch, have been successfully steering their own ships for a few years.

Harry Stinson, Tammy Rogers, and

Mike Henderson. The label has released



starting their own labels and the approach they take to operating the companies are as unique as the artists who initiated them. Dead Reckoning opened its doors in January 1995 and is owned by Kane, Welch,

The label's first release, "Blues release, "Blues Hat," a blues all bum recorded by Daniels and his legendary band, is selining well and garnered Daniels a Country Music Assn. Award nomination in the vocal event of the year category for

extremely appeal-

ing to many

artists, including

founded Blue Hat

Records in May.

Daniels. who

the vocal event of the year category rehis remake of "Long Haired Country Boy" with guest vocalists John Berry and Hal Ketchum. Daniels plans to release an album of Southern rock classics in the coming year.

Once the label is firmly established, Daniels and his manager, David Corlew, who serves as president, hope to sign (Continued on next page)

CMT Sees Airplay, Singles Sales Link; Nashville Hit By A Siberian Heat Wave

ON THE TUBE. All 28 singles on Billboard's Top Country Singles Sales earls Into Bock. It issues had curred or ry Singles Sales earls Into Bock. It issues had views of the 25 tracks on the chart last issue had views of the 25 tracks on the chart last issue had views wifting the exception being Mindy McCready's new "What IT Do", CMT director of programming Chris Parr It IIs Nasiwille Scene that CMT has determined that there has been a definite pattern for the year.

"Over the whole year," Parr says, "there have probably been only five or so consistently selling singles on that chart without a video. One was a novelty song, 'Country Macarena.' "He notes that one song in particular seems to prove his theory that CMT is driving singles sales: Wade Hayes' "Wichita Lineman."

"With a lot of other songs," he says, "you have considerable airplay support and exposure. But with Wade, he really had no radio success with that song. But we got a really good response to the video, and we stayed with it after



ratio dropped (the track).

We've had it in rotation for
11 weeks, and we've gotten
a consistent response to
it.

For a new act like the
Kinleys, which released a single before the album and has
sackie, N.Y., can
to cantiblish a nublic neesson. Pure saves the video

Kinleys, which released a single before the album and has yet to establish a public persons. Parr says, the video establishes the public image and obviously drives sales. "In general," Parr notes, "videos sell records, both albums and singles." Parr says viewer feedback at CMT has increased with

Farr says viewer feedback at CMT has increased with its new "CMT Request Line" show, which airs every Monday at 7 pm. ET. Viewers can make requests online or by calling a 900 number. "We're getting a lot more interaction now," he says.

On THE BOW. Sony Music Nashville has signed a new group from Moscow to a development deal. The young Bussian country hand is Silberian Head Wave. Sony Music Nashville persident Allen Buttler says the six teenagers are all classical music students who first discovered bioslevance of the silberian state of the silberian state of the Parky Cline and trafficiance country. Buttler tells Nashville Seems: Now they are totally and keenly aware of country music history; more so than most people signed to labels here. [Producer] Stata Correlius, whose wife is flussian, studies with I year to deal who will be a substitute of the studies with I year to see the substitute of the silberian studies with I year to a substitute of the silberian studies with I year to a substitute of the silberian studies with I year to see an advent time and was interested.

enough to offer them a development deal." Butler says the group's sound is still not totally focused. "That's what development deals are about," he says. "They haven't played together very long. But they have three lead singers, and the rest sing harmony. It's worth exploring all the way. Internationally, we feel that they can be huge."

On the Records a major reissue of five Buck Owens Capitol albums is due the first week of November from Sundazed Music Inc. Long out of print, these recordings include two of Owens' best. Not coincidentally, each is devoted to a favorite Owens songwriter. Tommy Collins is not nearly so well known now as Harlan Howard, but "Buck Owens Sings," Tommy Collins' brings back such classified in the Collins' of the Sings Tommy Collins' brings back such classified the Collins' of the Sings Tommy Collins' brings back such classified the Collins' of the Sings Tommy Collins' brings back such classified the Sings Sings

"Buck Owens Sings Tommy Collins" brings back such classies as "If You Ain't Lovin' You Ain't Livin' " and "You Gotta Have A License."

"Buck Owens Sings Harlan Howard" includes the pre-

dietable big hits, such as
"Piek Me Up On Your
Way Down" but also featurers each geene as "Keya
In The Mail bot and
Numbee "The other three
albums are "Your Tender
Loving Care," "Il Takes
People Like You To Make
People Like You To Make
and the
bum includes photos and
session-ographies. Sun-

dazed, located in Coxsackie, N.Y., can be reached at 518-731-6292... Jason & the Scorchers return to their launching pad, Nashville's Exit In, to record a live album Nov. 7-8. Several guest stamare expected. Release is set for March 1998 on Mammoth

EOPLE: Jules Wortman exits as senior director of publicity at MCA Nashville . . . ASCAP songwriter of the year Mark D. Sanders addresses the Songwriters Guild of America's "Hit Song Analysis" session 5:30 p.m. Monday (27) . . . Wednesday (29)'s Music for Life benefit for the Cystic Fibrosis Foundation features host Gary Chapman and performances by Tracy Lawrence, Lorrie Mor-gan, Ricochet, the Raybon Bros., Mila Mason, John Berry, and Burnin' Daylight, Tickets are available through Ticketmaster at the Ryman Auditorium . . Neal McCov raised more than \$175,000 for the East Texas Angel Network with his annual benefit concert in Longview, Texas. McCoy formed the charity to help children who have serious diseases . . . Jim Hester heads the new artist-management division of the Horton Group . Happy 60th wedding anniversary to Kitty Wells and John-ny Wright, who met when both were performing on WSIX Nashville and "slipped off," as she says, to Franklin, Ky. on Halloween eve in 1937 to get married.

Through Diligence, Yearwood Earns Fans In Europe, Australia

■ CHET FLIPPO

NASHVILLE—Trishs Newroods' recent claiming of her first major Country Music Assn. Award as female vocalist of the year is helping to build her alow but steady campaign for an international presence. She's now in Australia for the fourth time, reseing through a two-week premodeaue and metallic and the standard of the country of the cou

"Twe been working it for a few years, and it's really starting to kick in," she says, adding that the punch from the soundtrack song "How Do I Live" from the movie "Con Air" is spreading the Yearwood persona globally.

"It's become a big pop hit in Aus-

"It's become a big pop bit in Australia, No. 3 on the pop charts," she says. "It's No. 1 in Thailand and Singapore and big in Ireland. It's got a life of its own in markets we've never been to or really tried to work. The song is such a crossover song internationally that I'm not sure what kind of career longevity I would have based on that, because that song is just one part of what I do."

Yearwood says that she's been work-

ing Europe for four years in addition to Australia to try to build bases in both areas. The low-key approach, says the Belmont University music department graduate, appears to be paying off, with the hit single raising a profile that was already in place.

Whereas some international country tours have been beralded merely as events featuring country music—the style of music, rather than the air tiself, is often considered the major draw for audiences—Yearwood says international touring by country artists might best be presented as simply an appearance by an individual artist, as an artist. "Especially in Europe," she say, "bey are very particular about who they like, and they're very much into music integrity, very aware of the lyrics. Audiences there know more about your songwriters and your musicians than you do. It's a whole different kind of marioting. We approached it as a slow build and try not to create a big splash. You have to build it slowly:

She says that she's very curious to see what happens



after "How Do I Live" runs its course in Australia and that her duet with Garth Brooks on "In Another's Eyes" will not be the next single in that country. Instead,

it will be "On A Bus To St. Cloud," an audience favorite. "So, that's a whole different ballgame," she says. "It makes me think about maybe cutting special tracks for other market that I wouldn't release here. I've never done that, never recorded something especially for Europe or Australia, but I might do that.

She adds that the's studying making Asian appearance, given the autoess of the single and the fact that Japan, especially, has been a good market for her. "We ove them some appearances," she says. "You have to make a commitment. My Australian trip next year will probably be the first one where way I come home with some meney. You have to make that commitment to that market and to that audience and build something for the future."

MCA Records Nashville chairman Bruce Hinton says that he feels that Yearwood's international presence is just beginning. "With her continued (Continued on page 52)

BILLBOARD NOVEMBER 1, 1997





bu Wade Jessen

COUNTRY ROADS & WILD MONTANA SKIES: Following the Oct. 12 plane crash that killed former Country Music Assn. entertainer of the year John Denver (Billboard, Oct. 25), fans of the '70s hitmaker have scoure res to buy his recordings, causing two recent RCA compilations to land on Top Country Albums and seven others to bow on Top Country Catalog Albums. Increasing by more than 21,000 scans to win Greatest Gainer hon ors, Denver's latest project, "The Best Of John Denver Live" (Legacy), moves 22,500 pieces to rise 73-8 on the country chart and splashes onto The

Billboard 200 at No. 52 (see Between the Bullets, page 108).

Denver's first two hits packages send Shania Twain's "The Woman In Me" back to No. 3 on Top Country Catalog Albums, and the top 10 on that chart is peppered with four more of Denver's RCA titles. The No. 1 title on that list, "Greatest Hits," moves 13,500 units, while a second best-of set scans 8,500 pieces. "The Rocky Mountain Collection" is a two-disc hits set that sold more than 6,000 units during the tracking week. "An Evening With John Denver," "Take Me Home Country Roads & Other Hits," and a third hits package each moves more than 4,000 pieces. One seasonal title appears on our country catalog chart: "A Christmas Together" by Denver and the Muppets (Laserlight) turns in 3,000 scans.

KENTUCKY ROOTS & A TEXAS HAT: Bowing on Top Country Albums with more than 25,000 units is John Michael Montgomery's first hits packwas increased by the series of the series and the series at No. 6 and opens at No. 44 on The Billboard 200. Two of Montgomery's four previous chart entries had bigger opening weeks. "Kickin' It Up" entered at No. 1 with 94,500 units in the Feb. 12, 1994, Billboard and his third album, self-titled, also bowed at the top with more than 68,000 scans in the April 15, 1995.

Although Montgomery's debut title, "Life's A Dance," entered with 3,000 units in the autumn of '92, that package scanned more than 40,000 units during Christmas week of '93. The Lexington, Ky., native had his biggest week ever with "Kickin' It Up," which moved 109,000 units in the Feb. 19, 1994, issue. Montgomery's "What I Do The Best" entered the country chart at No. 5 in the Oct. 12, 1996, issue with 24,000 units and rests at No. 49 this

"Angel In My Eyes," the only new track on the best-of set, rises 38-33 on Hot Country Singles & Tracks with airplay at 141 of our 161 monitored stations. Heavy airplay (more than 35 spins) is detected at KYNG Dalls and new detections were posted at 26 stations this week, including KUZZ Bakersfield, Calif., WSM-FM Nashville, and WCOL Columbus, Ohio.

KEAL COUNTRY & REAL CLASS: Proponents of traditional country music here are celebrating Thanksgiving a bit early as Lee Ann Womack's "You've Got To Talk To Me" (Decca) opens with Hot Shot Debut stripes at No. 52 on Hot Country Singles & Tracks. Womack enters with airplay at 89 monitored country stations, and KMLE Phoenix is the airplay leader, with more than 25 spins. New airplay is detected at 18 stations, including WGAR Cleveland and KOUL Corpus Christi, Texas.

"You've Got To Talk To Me" is the third release from Womack's self-titled debut album and her biggest opening week to date. "Never Again, Again" popped on at No. 71 in the March 15 Billboard and rose to No. 23, and "The Fool" bowed at No. 69 in the June 21 issue, peaking at No. 2.

MORE ARTISTS OPT TO DO IT THEMSELVES

(Continued from preceding page)

other acts. "There are a lot of artists that have marquee value and a fan base and have the desire to continue to put their music out." Corlew says. "Sometimes a major label doesn't feel that way about a certain artist. So I think we as an industry have to figure out a way to create a place for artists. Hopefully, there will be places like Blue Hat where

Shelton is banking his artistic future on RVS Records, which he founded in July with the album "Making Plans." The first single, "She Needs Me," garnered respectable airplay.

artists can en."

Both Daniels and Shelton struck deals with Anderson Merchandisers to distribute their projects exclusively through Wal-Mart for an unspecified amount of time before they are released

Daniels says that he is happy with his new enterprise and that he enjoys having more control over his music than he would have on a major. "People are tired of being put in a box they don't fit in." Daniels says. "I can't have someone telling me how to do my music. I think I know better what I do than anybody does . . . And if they can't sell the kind of music that myself or Ricky Van Shelton are coming out with, we're on the wrong

label, and if it means starting a new label then that's what we have to do.' Many agree with Daniels' philosophy. including Skaggs, who is launching a bluegrass label, Skaggs Family Records, with the Oct. 21 release of "Blue-

grass Rules." "This is working for me now where I'm at in my career," says Skaggs, who remains signed to Atlantic, which released his latest country set, "Life's A Journey." But when Atlantic passed on "Bluegrass Rules," he decided to start his own label.

He says part of the attraction was finally owning his own music. "T've done stuff for Rounder and Sugar Hill and Epic," he says. "I'm 43, and I felt it was high time I started owning my masters. Who knows what is going to happen in country music? I'm putting my faith in owning my own masters. I can negotiate my own distribution. You can go international. It's amazing the doors that can open when you do it yourself. (Continued on page 52)

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D. KSCAP) ANGEL IN MY EYES (Raymong, (IMI/Knob Twister, KSCAP) HI
- ICAP) H.

 NOTHER PERFECT DAY CLOSY/KIV line, BAUSURIE IN

 NECE, BAUSSAY/KIV Closs Keys, ASCAP) H.

 (THEEN THE DEVIL AND ME (Coburt, BMI/Ros Res,

 H/Songs OF PayGram let I, BMI/Cot-H-Twins, BMI)
- BLIME OF AN EYE (Warner-Tamerlane, DM) Hollmay-man. IBM/Starstruck Angel, 286/Deed Solid Perfect,
- BLIM: A STATE OF THE STATE OF T

- BANCIN, "Hawaser on the sourcement energyes, sales HRM SELECT TRUSS ON A CHESTY! Classification." THE RAY SELECT TRUSS ON A CHESTY Classification of Trees, and Select Truss of the SELECT Truspers in ET. ACAPTON HIMSELT ON ASCAPATION IN ET. ACAPTON HIMSELT ON ASCAPATION TO THE FEBRUARY OF A CHESTY OF THE SELECT TRUSS OF THE SELECT ON THE SELECT ON THE SELECT TRUSS OF THE SELECT ON THE SELECT ON THE SELECT TRUSS OF THE SELECT ON THE SELECT ON THE SELECT ON THE SELECT TRUSS OF THE SELECT ON THE SELECT ON
- Bound, SESAC/Mountain Byrns, ASDA Bound, SESAC/Mountain Byrns, SESAC/WBM FROM HERE TO TEXRITY Warner-Tamestone, BMI-SIM Ages, ASDAY/Mdd, ASDAY/ML/MBM TRE GPT CROY/MV Face, DMI/Multisongs, SESAC/Consert-BMI, SESAC/Enchanses Anno-SESAC/
- 508(Life to use of the State of
- RELETION ME. ACCAPT HE/MISM
 NE'S GOT YOU (Sony) NO Tree, ENE/Showbilly,
 EME/Warmer-Tamoriane, EME/Constant Pressure, BMO
- HL/WIDM HOLE IN MY NEART (EMI April, ASCAP/Desmobile #0FAP/tea David, ASCAP/EMI Blackwood, BMI/We
- SAGI HI.

 BONEY TONE TRETTH (SomplATY line, BMUShowbilly, BMUShowbilly, BMUShow, ATY Cross Reys, ASCAP/Kies Williams,

- - ASCA/Full Real, ASCA/Furmort, ASCAF) HUWBM
 29 MOW YOUN LOVE MARCS ME FEEL (planed from d,
 ASCAF Flowers, ASCAFFM, ASCAFF) HUWBM
 ASCAF Flowers, ASCAFFM, ASCAFFM, ASCAFFM, ASCAFFM,
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 BING Flower, BING Flowers, ASCAFFM,
 BING Flower, BING Flowers, ASCAFFM, ASCAFFM,
 ST TUEL LOVE SOME LOWER OF present, ASCAFFM, Seet,
 ST TUEL LOVE SOME LOWER OF present, ASCAFFM, Seet,
- DINE THAT (Seventh Son, ASCAP/New Hoses,
- SMARREST THAT Covent to ALACUF time tryen, NCSPF) support T STOC CETTING (Regnetic, 10 Tab Do MAPP I LOATT STOC CETTING (Regnetic, 10 Tab TOSI MINI CETTING AT THE COMPANY AND D. ACCAPT Coven for Texture, ACCAPT (M. CAPT) AND D. ACCAPT COVEN for Texture, ACCAPT (M. CAPT) AND D. ACCAPT COVEN for MINI CETTING AND SCAPT AND THE SERVICE AND SCAPT AND THE SCAPT AND SCAPT AND SCAPT AND THE SCAPT AND SCAPT AND TH

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- PROC. IMPOSE Backwood, EMAY Drivers for Wings, SSOP?

 4 UNFT TREFEES GRAD, SCAPPROOD Monkey, SCAP Concern-Indice State (1991) B. SERVICE FAMILY SCAP CONCERNS (Nature Service State) B. SERVICE FAMILY SCAP CONCERNS (Nature Service State) B. SERVICE SCAP CONCERNS (Nature Service State) B. SERVICE SCAP CONCERNS (Nature Service State) Concer
- Morner EMI) WEM OF COURSE I'M ALRIGHT (Sony/KTV line, SML/Salzile,

RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

- 40 ONE SECURITY THEIR ORYGINACE DISK PROGRAMMENT OF THE SECURITY THEIR ORYGINACE DISK PROGRAMMENT OF THE SECURITY OF THE SECUR 46 ONE SOLITARY TEAR (Raymong, BMI, Magnature,

- This sealer WAPT LIABT FREVER Covery-dest, 2 THOSE WAS CONTROL WAT Floride House 2 THOSE WAS CONTROL WAS FREVER FREVER COVER OF POPULAR 2 THOSE WAS CONTROL SERVER SERVER COVER OF POPULAR 2 WAS ARREST THE CONTROL SERVER COVER OF POPULAR 2 MAN FIRE ADVANCED AND SERVER SERVER COVER FREVER 2 MAN FIRE ADVANCED AND SERVER SERVER SERVER 2 MAN FIRE SERVER SERVER SERVER SERVER SERVER SERVER 2 MAN FIRE SERVER SERVER SERVER SERVER SERVER SERVER 2 MAN FIRE SERVER SERVER SERVER SERVER SERVER SERVER SERVER 2 MAN FIRE SERVER S
 - HUWEM WHEN LOVE STARTS TALKEN (Sony-WY Songs, BMUSony-KTV Iron, BMLMagic Knee, BMUSony-KTV Tunes, ASCAP/EM April, ASCAP/Gay Nicholaon, ASCAP)
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MPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AN

SoundScane

Billboard. Top Country Singles Sales. NOVEMBER 1, 1997 APTIST

				* * * No.	
1	1	1	20	HOW DO I LIVE ▲ CURS 73022 1	weeks at No. 1 LEANN RIMES
2)	2	2	. 4	LOVE GETS ME EVERY TIME MERCURY \$48062	SHANIA TWAIN
3	3	3	8	YOU LIGHT UP MY LIFE ● CURS 73027	LEANN RIMES
4)	5	5	6	A BROKEN WING/VALENTINE SCA 64963	MARTINA MCBRIDE
5	4	4	25	IT'S YOUR LOVE & CURS 73019	TIM MCGRAW (WITH FAITH HILL)
6	7	7	4	THE REST OF MINE CAPITOL NASHMILLE SEGRO	TRACE ADKINS
1)	6	6	10	PLEASE (PIC 78696/SONY	THE KINLEYS
8	8	8	13	GO AWAY INA 64914/RCA	LORRIE MORGAN
9)	12	18	3	YOU DON'T SEEM TO MISS ME DISC 787045000	PATTY LOVELESS
10	10	9	10	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
11	11	11	7	YOU WALKED IN BM 649427KA	LONESTAR
12)	16	-	2	WHAT IF I DO SHA 64990/IICA	MINDY MCCREADY
13)	13	14	12	SHUT UP AND DRIVE MCA MASHWILLE 72012	CHELY WRIGHT

WEEK	VEE	2 WKS	WAYS C	TITLE LABEL & NUMBERODISTRIBUTING LABEL	ARTIS
14	9	12	4	WHEN LOVE STARTS TALKIN' CURB 56095UNIVERSAL	WYNONNA
15	15	13	72	THE LIGHT IN YOUR EYES/BLUE QURB 76999	LEANN RIMES
(16)	ME	W >	1	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	EANA CARTER
(T)	17	23	3	MORE THAN EVERYTHING BECCA 72022/MCA HASHVILLE	RHETT AKINS
18	14	10	22	BUTTERFLY KISSES MCA NASHVILLE 72016 F	VAYBON BROS
19	20	19	11	THANK GOD FOR BELIEVERS DECCA 7201 AMCA NASHVILLE MA	RK CHESNUT
20	19	16	40	HERE'S YOUR SKIN (GET THE PICTURE) @ WARKER MICK. 17493 BILL ENGWALL WITH SPECIAL G	UEST TRAVIS TRITT
21	18	15	22	DRINK, SWEAR, STEAL & LIE REPRISE 17379WARNER BROS. MICHA	EL PETERSON
(22)	23	-	2	ONE SOLITARY TEAR ADSTA NASHVILLE 13090 SH	ERRIE AUSTIN
23	22	22	8	WICHITA LINEMAN COLUMBA 78653/50NY	WADE HAYES
24	21	17	12	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
25	24	21	30	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 72016 S.	AWYER BROWN

Billboard HOT COUNTRY SINGLES

COMPILEO FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST OATA STSTEMS: RADIO TRACK SERVICE. 161 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A OAY, 7 OAYS A WEEK SONGS RANKED BY MUNBER OF OFTECTIONS.

			, 1997		_		-		•	HINUNU	
WEEK	WEEK	2 WKS	WCS. ON CHURT	TITLE ARTIST PRODUCER ISCHOWNITER LAREL & NUMBER PROMOTER LAREL	PEAK POS/THON	THES	UAST	2 WKS AGO	WKS ON CHURT	TITLE ARTIST PRODUCTS CONCRETED LABLE A NUMBER PRODUCT ON LABLE AND LABLE	PEAK
				*** No. 1 ***		(37)	43	54	4	ON THE SIDE OF ANGELS # 0 SIVES IS ENTRY OF HOUSE COAS ALBOM COT	37
1	1	2	18	EVERYWHERE 2 weeks at No. 1 TIM MCGRAW B GALLINGS LIST BUTCH T MCGRAW IT WISLAM M RIPS LIST BUTCH A BY IN CO.		(38)	39	41	11	NICKAJACK RIVER ROAD S (REARD S CHINGTE M MAHER IS HENDROUS G NICHDISON) OCUDINO OCUPIO NASHVILLE SMORE	38
2)	3	1	11	IN ANOTHER'S EYES ♦ TRISHA YEARWOOD AND GARTH BROOKS	- 2	(39)	41	44	10	HANO OF FATE SONS OF THE DESERT	39
3)	7	11	5	LOVE GETS ME EVERY TIME ◆ SHANIA TWAIN	3	(40)	46	47	6	I WANNA FALL IN LOVE ◆ LILA MCCANN	40
4)	8	9	10	HONKY TONK TRUTH ♦ BROOKS & DUNN	4	(41)	44	46	8		41
5)	4	5	15	IF YOU LOVE SOMEBODY KEVIN SHARE	4	42	36	27	18	ALL LIT UP IN LOVE ◆ DAVIO LEE MURPHY	25
6	2	1	14	HOW OO I GET THERE DEAN CARTER OEANA CARTER	1	43	40	39	12	LOVE TRAVELS KATHY MATTEA	39
7	6	6	19	C FARREN ID. CARTER, C FARREN (IV. CAPITOL NASHVILLE 1954) THIS NIGHT WON'T LAST FOREVER ◆ SAWYER BROWN	6	(44)	45	53	6	SEE ROCK CITY RICK TREVINO	44
8)	10	12	14	LOVE IS THE RIGHT PLACE REYARD BY SHARE WHITE	8	(45)	51	66	4	A CHANCE KENNY CHESNEY	45
	-		16	# I WANTE IR A LEMMA ON HOUSE \$1865 CO. ASSUME ALTE	0	(46)	48	49	8	ONE SOLITARY TEAR SHERRIE AUSTIN	46
9)	11	13	14	M WHI GHT JI SPRINGER M A SPRINGER T JOHNSONG RC 100 OF DECCA 22034	9	47)	50	58	6	GOOD OL: FASHIONED LOVE CSEAN, M. RAMMER ALLE CONTROL SAN AND LECT SOME STATE OF THE CONTROL	47
10)	15	14	15	CBIACKU STROLO ICIBIACKS DAVID: IV: RCA 6496.	10	(48)	59	72	3	I BROWN IM NESLER 1 MARTINI (V. M.CA NASHWILLE 720) 1 IF YOU CAN'T BE GOOD (BE GOOD AT IT) ♦ NEAL MCCOY	48
11	5	3	15	GO AWAY STROUG MORGAN IS SMITH C MAJESKI S RUSS) STROUG MORGAN IS SMITH C MAJESKI S RUSS)	3		49	56	6	KIDHNING IT STAILS BIMILTING SMALL TOWN ADAPTIC AUBUM CUT ADAPTIC A	49
12)	16	16	9	TODAY MY WORLD SLIPPED AWAY GEORGE STRAIT T BECOME G. FRAIT M WRIGHTY GEORGE OF MAN MANAGEMENT AND MANAGEMENT A	12	49	-	-	6	K STEGREL IT ANGERSON G SCRUGGS) OT MERCURY 974948 WALKEN'THE COUNTRY A THE PANCH	50
13)	11	15	15	WATCH THIS ◆ CLAY WALKER IS TROUGHOUT WAS AFR AS SANTH A SARWER R HARRING GAMEL AND	15	(30)	52	61	-	MICOPELAND KURRAN (KURRAN) RISTI (MICAPITO), NISPANILIE 19488	30
14)	11	15	16	SHUT UP AND DRIVE CHELY WRIGHT	14	<u>(31)</u>	57	88	3	M ERIGHT I PURISHED SAMPRING WARETA MENULE 13107	51
15)	16	12	9	IN ADDRESS A TESTS I PERSON TANDONO DINIGRATIO PROVIDENT TO A STUDIENT	16	(52)	NE	w	,	SOOD OF ASSESSED AND OF SOOD O	52
_				* * * AIRPOWER * * *		(33)	53	62	4	HEART HOLOON • THE RUFFALO CLUB	53
0	23	26	8	FROM HERE TO ETERNITY RE ORRALLI LEO IN PETERSON RE ORRALLI REFRISE ALBUM CU'		(3)	61	71	3	B SETSETT ON PAUL WOODENE M LIMITERS IV RISING TIDE 56053 A LITTLE IN LOVE PAUL BRANNOT PAUL BRANNOT	54
				* * * AIRPOWER * * *		(33)	-		3	ILLOCALICIA BOWLES BLUM CUT MORE THAN EVERYTHING PHETT AKINS PHETT AKINS	55
17)	20	21	9	LAND OF THE LIVING BU WALKER, JE. P. TILLES ON PATTON T SILLERS! ON ARISTA HASHMILLE 1909	17		60	65	5	J STROLO MICRERIA MAYO) ICLIBE IN DECCA 72022	50
				* * * AIRPOWER * * *		(56)	63	-	2	K STEGALL ON STEGALL DURELL) MERCURY RUBUN CUT	56
(8)	19	22	14	PLEASE A ZAMPSON THROUGH A PRINCENE OF HASELDENG THE KINLEYS 121 (19 PPC 7869)	18	57	47	43	11	M NYSGAT, BALLLAG SUTTON B SHERRELL) DIS DECEN 72018	43
-			-		-	58	56	52	19	M BRIGHT ID CHILD GRUBBINS, V STEPHENSON) (CLID) IVI ARISTA NASHVILLE 13052	31
19)	27	24	١. ا	* * * AIRPOWER * * * THE REST OF MINE * TRACE ADKINS	19	(59)	NE		1	CEANIER DEATHER HART) DEATH CARTER COMMEN DEATHER HART) (C) (D) (N) CAPITOL NASHMILE 586) 2	59
=4		-	9	S HENDRICKS IT ADMINISTRATED (CTICAL CAPITO) NASHVILLE SAKAN	19	(B)	70	70	3	DESCRIPTION RELIGIONAL TREBUTE (1) IN ARRETA NATIONALE 13101	- 60
20	12	4	22	HOW YOUR LOVE MAKES ME FEEL ◆ DIAMOND RE UEGINT DIAMONE FOR U TAMONE, TRICES VI ABSTANCEMENT 12:6	1	(61)	68		2	THE PROMISED LAND JOE DIFFIE JEATE LEFTE I ASPONER F LEFNERO EPIC ALBUM CUT	61
21	9	10	16	YOU AND YOU ALONE T BROWN IN GILL ON MCA HASHVILLE 72011	8	(62)	NE	wÞ	1	THE DAY SHE LEFT TULSA (IN A CHEVY) WADE HAYES DOOK IND SANCERS DIMONDO.	62
22)	24	33	5	WHEN LOVE STARTS TALKIN'	22	63	62	48	- 14	I'M YOUR MAN CTARRENIA CONVINCIAMUND SANDERS! ◆ JASON SELLERS ICI NT BNA 64915	37
23	14	8	20		2	64	65	-	2	THE GIFT COLLIN RAYE FEATURING JIM BRICKMAN B. I WALKERLIN P. WORLEY, D. RAYED SHEA IT DOUGLAS JI BRICKMAN EPC ALBUM CUT	64
24)	25	32	8	A BROKEN WING ◆ MARTINA MCBRIOL A BROKEN WING	24	(65)	NE	wÞ	1	IMAGINE THAT DIAMOND RIO DI GEORGE J TRIPO B WHITE) APISTA NASHVILLE ALBUM CUT	65
(5)	30	38	4	BETWEEN THE OEVIL AND ME ALAN JACKSON	25	(66)	72	-	2	NIGHTS LIKE THESE ◆ THE LYNNS COMPANY OF THE LYNNS	86
76)	31	35	7	YOU DON'T SEEM TO MISS ME PATTY LOVELESS	26	67	67	64	18	SOMEBOOY SLAP ME ◆ JOHN ANDERSON	22
27)	27	29	10	YOU WALKEO IN CONDESTAR LONESTAR	27	(63)	69	69	13	JUST TO SEE YOU SMILE TIM MCGRAW	68
(8)	29	30	7	THE COAST IS CLEAR TRACK AWARENCE THE COAST IS CLEAR TRACY LAWRENCE	28	69	54	57	11	A WOMAN LIKE YOU ◆ MATT KING	54
	\rightarrow		/	T ANDRASON T LAWRENCE LEGROWN (BLONES) ATLANTIC ALBUNICU THERE CORS ALAN LACUSCO	1	70	64	55	16	ANOTHER PERFECT CAY BLAKE & BRIAN	45
19	26	20	17	KSTIGALL OLDCOON (IN ANSIA NASHVILLE 1307) I'M SO HAPPY I CAN'T STOP CRYING TOBY KEITH WITH STING	1	(71)	_	73	4	LOVE AIN'T EASY BIG HOUSE	71
10	37	40	4	J STROOD, \$ KEITH ISTIN) ICI (C) VI MERCURY 568 []	30	(2)		W Þ	-	PRINTED MORGAN D NEUROUSER'S HUTCHSON PHUTCHSON: MY MCA MASHINE 2000 THOSE WHO COULDN'T WAIT DAVID MORGAN	72
1	34	35	7	I HAVE TO SURRENGER b. (CHASON OF BENCHED FORESON) ENCARBON CO. ENCA	01	13	-	-	12	OPE ANY TESS THOSE WHO COULDN'T MAIN IT MAKES THOSE WHO COULDN'T MAIN IT M	39
32	21	18	15	HEAPING ME CET OVER YOU STANDS THAT FEATURING LIAR WATE EAST THAT HEAD LIAR WATE EAST THAT HE WAS THAT IT FOR DEAD LIAR WATE EAST THAT HE WAS THAT	18		66	45	2	L CANLOW YOU BETTER DIVISION ON THE CHICKS	71
13)	38	42	5	ANGEL IN MY EYES JOHN MICHAEL MONTGOMERY ATLANTICA (BURG) ATLANTICA (BURG)	33	74	71	-	-	PROFILE & CHARLES HOSTAS, P. & HARTS) MONUMENT ALROW CUT MOTHRAY BLIT THE TAIL LICHTS CLINT BY ACK	1/1
		37	7	WHAT IF I OO MINDY MCCREADY	34	75	75	75	3	J STROUG C BLACK IT BLACK S WARNESO RCA ALBUM OUT	75
34)	35										
34) 35	35	34	19	DANCIN', SHAGGIN' ON THE BOULEVARO ◆ ALABAMI	3	OR	cords si	owing a	n increi	se in detections over the previous week, regardless of chart movement. Airpower awarded to those recording to the Φ videoclip availability. Ostatiog number is for cassette single, or very if cassette is unavai	rds whi

During this season of sharing and joy, the Air Force and Clint Black have a special gift for you and your listeners. It's a free hour-looking program featuring Clint singing songs of the season from his album Looking for Christmas and selections from his new album Nothin' But the Taillights. Licensed country music stations will receive this holiday program on CD by the first week of December. You can receive The Gift IV by calling 210-652-3937.



BILLBOARD, NOVEMBER 1, 1997

Billboard TOP COUNTRY ALBUMS.

OF RETAIL STORE AND RACK SALE REPORTS COLLECTED, COMPILED, AN PROVIDED BY SoundScane

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHURT	ARTIST WIEL SAMBLICCOSTRIBUTING UNEL CHARLESTED LIST PRICE OR GRAMMLER! FOR CHARTILLOR.	PEAK POSITION	THIS WILLY	LAST WEEK	2 WKS AGO	WKS. ON CHURT	ARTIST UNEL SAMMERODISTRUMENT UNEL (SUDGESTED LIST PROCE OR (QUANALIST)	PEAK POSITION
				* * * No. 1 * * *		38	33	30	28	ALABAMA RCA 67426 (10 SI)/15 SIII DANCIN' ON THE BOULEVARD	5
1	1	1	6	LEANN RIMES A CURS 1788 100 9816-990 6 agrees in No. 1 YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS	1	30	34	32	12	BLACKHAWK ARISTA NASHWILLE 18837 (10.98/16-96) LOVE & GRAVITY	1
2	2	2	2	TRISHA YEARWOOD ▲ MONEGOOD A COLLECTION OF HITE	2	40	36	34	14	KENNY CHESNEY BNA 67498/90A (10.98/26.98) I WILL STAND	10
÷	-	÷	-	BROOKE & DUNN A	-	62	39	37	50	TRAVIS TRITT ● HARNER BROS, 46304 (10 98/1 G 98) THE RESTLESS KIND	1
3	3	3	5	ARSTA NASHWILLE 18852 130 00/16 980 PRE-QREATEST HITS COLLECTION	2	42	37	38	56	CLINT BLACK ▲ RCA 66171 (10.98/16.98) THE GREATEST HITS	1
4	4	4	20	TIM MCGRAW & CURS 77886 (10 96/16 98) EVERYWHERE	1	43	41	40	100	GARTH BROOKS & CAPITOL NASHVILLE 32080 (10 96/15-96) FRESH HORSES	1
5	5	5	26	GEORGE STRAIT ▲' MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	1	44	39	39	40	BILL ENGVALL ● WARNER BROS. 46263 (10 98/16 98) ■ HERE'S YOUR SIGN	5
L			b .	* * * HOT SHOT DEBUT * * *		45	43	42	18	LONESTAR BNA 67422/90A (10 96/16 96) CRAZY NIGHTS	16
©	NE		1	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/AG (10 56) 16 96; GREATEST HITS	6	46	42	41	31	TRACY LAWRENCE ● ATLANTIC 82985/4G (10.98/16.98) THE COAST IS CLEAR	4
7	73	72	67	LEANN RIMES &* 0.998 77821 (10 9015 90) * * * GREATEST GAINER * * * JOHN DENVER (EDICT 95385 500M* 9 98 ED13 98) THE BEST OF JOHN ODNVER LIVE.	1 8	(T)	54	_	2	* * * PACESETTER * * * VARIOUS ARTISTS SHARENW CHEST-OPE 15 SEP AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	47
_	7	7	_	OCANA CARTER A	-	46	44	43	30	ALISON KRAUSS & UNION STATION SO LONG SO WRONG	4
9	-	_	59	CAPACIL MASHULLE 37(1)4 (10 96) 15 98 (20)	2	49	40	38	56	JOHN MICHAEL MONTGOMERY •	5
10	8	9	19	NEAL MCCOY ATLANTIC B3011/4G (10 06/16 96) GREATEST HITS	5	50	50	48	100	VINCE GILL A WCA NASHVILLE 11294 (10 9816 98) SQUYENIRS	3
11	10	12	3 A	PATTY LOVELESS LIPIC 6/7997/30NY (10 98 EQ16-98) LONG STRETCH OF LONESOME	7	51	46	50	53	KEVIN SHARP ● 143/ASYLUM 61/30/EE0 (10 961 5 96) MEASURE OF A MAN	4
13	13	13	R	BRYAN WHITE ● ASYLUM (2047/EES (10.98/16.98) THE RIGHT PLACE MARTINA MCBRICE SCA (10.98/16.98) EVOLUTION	9	52	45	45	77	MINOY MCCREADY & BNA 66806902419.9815 981 TEN THOUSAND ANGELS	5
-				AND IN DAME	-	53	49	53	28		9
14	11	10	8	EPIC 6789350NY (10.56 EQ16.98) THE BEST OF COLDIVENATE - ORACLE HITS	4	-	-		-	BOX O MEDCED	-
15	12	11	12	CLINT BLACK ◆ RCA 67515 (10 9816-98) NOTHIN' BUT THE TAILLIGHTS	4	(34)	58	58	24	CAPITOL NASHVILLE 51781 (9.58/15.98) HOW BIG A BUT ARE TAP VOLUME 1	54
16	14	14	36	LEANN RIMES CURB 77856 (10 9815 98) UNCHAINED MELDOY/THE EARLY YEARS	1	55	51	49	18	CHRIS LEDOUX CAPITOL NASHWILLE 52775 (10 98/16.98) LIVE	26
Œ	18	21	14	MICHAEL PETERSON REPRISE 46618*WARNER BROS. (10 96/16:98) TEL MICHAEL PETERSON	17	56	47	47	78	GEORGE STRAIT ▲' MCA NASHMULE 11428 (10.98/16 98) BLUE CLEAR SKY	1
18	16	16	51	ALAN JACKSON & ARISTA NASHVILLE 18813 (10 98/16 98) EVERYTHING I LOVE	1	57	53	45	82	BRYAN WHITE ▲ ASYLUM 618805EG (10.981.5.98) BETWEEN NOW AND FOREVER	7
19	15	-	2	DELBERT MCCLINTON CHR 53542 Hand TIDE 10 R016 981 ONE OF THE FORTUNATE FEW	15	56	48	51	12	JOHN ANOERSON MURCURY \$36004 (10.96 EQ16 98) TAKIN' THE COUNTRY BACK	19
20	20	18	14	DIAMONO RIO ARISTA HASHVILLE 18844 (10 98 16 98) GREATEST HITS	8	59	57	59	13	SHERRIE AUSTIN ARSTA NASHMILLE LBS43 (10.96/16 98) WORDS	41
21	17	17	23	LEE ANN WOMACK DECCA 11585/MCA HASHARLE (10 98/15-98) E LEE ANN WOMACK	9	60	55	52	79	BROOKS & OUNN A" ARISTA NASHWILLE 18810 (10.98115-98) BORDERLINE	1
22	19	19	18	LILA MCCANN ASYLUM 62942/EEG IIII LILA	8	61	60	60	20	ROY O. MERCER CAPITOL NASHRILLE 54782 (9 50/15-90) HOW BIG'A BOY ARE YA? VOLUME 2	58
23	22	22	104	ALAN JACKSON & ANSTA NASHALLE 18801 (10 99/16 98) THE GREATEST HITS COLLECTION	1	62	61	55	14	OWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10 98/16-98) UNDER THE COVERS	8
(24)	28	31	3	VARIOUS ARTISTS DESCRIPTION OF THE BOLLING STONE COLUMN COUNTY ARTEST PERFORM THE SONES OF THE BOLLING STONES	24	63	68	65	62	TY HERNDON ● EPIC 6756450NY (10 10 EQ15 98) LIVING IN A MOMENT	6
25	21	15	69	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10 5915 59) ■ OREAMIN' OUT LOUG	6	64	56	57	3	SARA EVANS RCA 66995 (8.96/15.98) THREE CHORDS AND THE TRUTH	56
26	23	23	27	SAWYER BROWN CURS 77993 (10.98/16.99) SIX DAYS ON THE ROAD	8	65	52	44	4	DAVIO LEE MURPHY NCA NASHVILLE 70002 (10.96) 16:981 WE CAN'T ALL BE ANGELS	39
27	28	20	20	PAM TILLIS ARSTA NASHVILLE 18896 (10.98/16.90) GREATEST HITS	5	66	59	58	17	BILLY RAY CYRUS MERCURY SANDT TO GO 981 THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
28	27	28	4	THE KINLEYS EPIC 67965/50NY (10.50 EQ.16.91) III JUST BETWEEN YOU AND ME	26	62	62	62	48	MARK CHESNUTT ● DECCA 11829/MCA NASHWILLE (10 98/16 98) GREATEST HITS	18
28	30	28	6	CHELY WRIGHT MCA MASHWILLE 70003 (10 10/16 10) 20 1	26	68	62	68	12	VARIOUS ARTISTS EDGL AMERICA 36/99 110 16/16 160 COWBOY UP — THE OFFICIAL PRICA RODEO ALBUM	44
30	26	24	28	CLAY WALKER ● GIANT 24674/WIRENER BROS. (10.98/16.98) RUMOR HAS IT	4	28	62	62	62	ALABAMA ACA 66848 (4 989 98) SUPER HITS	47
71	29	25	10	LORRIE MORGAN BNA 67499/80A (10 98/16/90) SHAKIN' THINGS UP	1	70	64	-	3	MATRACA BERG SUNDAY MORNING TO SATURDAY NIGHT	64
32	28	27	8	MARK CHESNUTT DECCA 70005/MCA NASHWILLE (10 50/16-95) THANK GOD FOR BELIEVERS	26	71	65	63	69	KENNY CHESNEY ● SNA 6690287CA (10 08/15 99) ■ ME AND YOU	5
33	NE		8	JOHN DENVER RCA 67437 (59 5069 9th THE COUNTRY ROADS COLLECTION	33	-	-	-	-	MIDIOUS IDVICTS	-
38	37	25	73	VINCE GILL ▲ MCA INSHMILLE 11422 (10:98/16:90) HIGH LONESOME SOUND	3	12	69	68	- 57	WALT DISNEY 60902 (10 90/16 90) THE DEST OF COORTER SING THE BEST OF DISNEY	17
35	32	33	50	REBA MCENTIRE ▲ MCA MASHMULE 11500 (10.98/16.98) WHAT IF IT'S YOU	1	73	71	68	27	AARON TIPPIN RCA 67437 (10 9616 98) GREATEST HITSAND THEN SOME	17
36)	NE	*	1	JOHN DENVER REFLECTIONS: SONGS OF LOVE AND LIFE.	36	14	66	54	14	KENNY ROGERS MAGNATORI: 116 (10 99/16 510) ACROSS MY HEART	26
37	35	35	17	TOBY KEITH MERCURY 534825 (10 99 EQ15 98) DREAM WALKIN'	8	75	RE-I	NTAY	8	VARIOUS ARTISTS EGYPTIANCOLUMBIA 17676/60NY (10.99 EQ/16.98) THE SONGS OF JIMMIE RODGERS — A TRIBLITE	31

В	ilk	coard. Top Country Catalog A	\ II	un	S	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY NOVEMBER 1, 1997	•
WEEK	UST	ARTIST LUIGE & NUMBER LOSS FRIBUTING LUGE SUGGESTED LIST PRICE OR EQUINALENT FOR CASSETTECTS	TOTAL CHAT WEBS	THIS	UST	ARTIST UNGLE NUMBEROSTRIBUTING UNEL ISUSGESTED LIST PRICE OR EQUINALENT FOR CASSETTICO)	TOTAL CHIEFE
	-	JOHN DENVER ◆ RCA 10374 (10 98/16 98) 1 week at No. 1 JOHN DENVER'S GREATEST HITS	3	18	5	WILLIE NELSON ● COLUMBIA 64184/GONY 15:58 EGP9.981 SUPER HITS	17
	-	JOHN DENVER ▲ IDA 12195 (10 99/16 98) JOHN DENVER'S GREATEST HITS, VOLUME 2	18	18	5	GEORGE STRAIT ▲* MCA NASHWILLE 10451 (10 19115 191) PURE COUNTRY (SOUNDTRACK)	26
	1	SHANIA TWAIN ▲* MERICURY \$22866 (10.95 ER) 16-90 IIII THE WOMAN IN ME	141	18	12	GARTH BROOKS &' CAPITOL MASHIVILE 90897 (9.9813.98) GARTH BROOKS	34
	-	JOHN DENVER RCA 66837 (23 99/23 98) THE ROCKY MOUNTAIN COLLECTION	1	18	10	TRAVIS TRITT ▲ WARRER BIOS, 46001 (10.9616.98) GREATEST HITS — FROM THE BEGINNING	17
	1	GARTH BROOKS ▲ 17 CAPITOL NASHWILLE 1/28/66 (9/98/1/2/98) NO FENCES	342	18	_	JOHN DENVER & THE MUPPETS & LASSIFLIGHT 12761 IS 98 CD) A CHRISTMAS TOGETHER	1
8	1	GARTH BROOKS ▲* CAPITOL MASHWILLE 29689 ELG 50/25-989 THE HITS	149	18	14	VINCE GILL A' MON MISSINGLE LIGHT TO SWITE SHEET. WHEN LOVE FINDS YOU	117
	-	JOHN DENVER ● RCA 50764 (12 98/16 98) AN EVENING WITH JOHN DENVER	34	26	14	GARTH BROOKS A " CAPITOL NASHWILLE 96330 CID 19715.990 ROPIN' THE WIND	-
8	-	JOHN DENVER IICA 52160 (7.98/11.98) TAKE ME HOME, COUNTRY ROADS AND OTHER HITS	3	-	10		-
	-	JOHN DENVER IICA (5514 (7.50/15.90) JOHN DENVER'S GREATEST HITS, VOLUME 3	1	21	14	JOHNNY CASH COLUMBIA 66772/50W 03 34 E0/9.900 SUPER HITS	1
10	7	PATSY CLINE A: WCA NASHVILLE 12" (7 9812 99) 12 GREATEST HITS	552	22	13	GEORGE JONES & LPIC 40776/SCNY IS 90 EQ93.90: SUPER HITS	34
11	6	TIM MCGRAW & CURS 77659 (9 98/15 98) NOT A MOMENT TOO SOON	187	23	24	ALABAMA ▲ PCA 66410 (10 9815 98) GREATEST HITS VOL. III	15
12	16	CHARLIE CANIELS ● EPIC 6418250NY (5.98 EQ9 98) SUPER HITS	153	24	19	THE CHARLIE CANIELS BAND ▲* EPIC 3879550NT (7.56 EQ:11.98) A DECADE OF HITS	41
13	8	HANK WILLIAMS, JR. & CURR 77638 is 989 980 GREATEST HITS, VOL. 1	180	25	23	PATSY CLINE & MCA NASHMILE 4038 (7.9012.98) THE PATSY CLINE STORY	16

IFPI Looks To Harmonize Sales Data

QUANTIFYING LATIN AMERICA: The various accounting methods applied by Latin America's recording trade groups in tabulating the album sales of their respective countries have created a mosaic of data that is con-

fusing and counterproductive. Help seems to be on the way, howev-

er. Two weeks ago, the International Federation of the Phonographic Industry (IFPI) introduced a guideline for standardized sales reports that will offer a clearer picture of retail sales activity not only in Latin America but throughout the world (Billboard, Oct.

There still is work to be done. After IFPI introduces its new system during its board meetings on Tuesday (28) and Wednesday (29) in Rio de Janeiro, Brazil, the Latin American trade association FLAPF has to sell IFPI's new reporting system to its member trade groups from Latin

FLAPF CEO Gabriel Abaroa notes that most of the majors operating in Latin America are eagerly embracing a universal reporting methodology. But, he adds, "we need to convince the independents that it is a good system. It is an educational process.'

Abaroa says the new reporting system is to be presented to FLAPF's member trade outfits during its board meetings, slated to run from Tuesday (28) through Thursday (30). Abaroa notes that the new guidelines for reporting will be implemented beginning

Also, a new chairman will be elected to a two-year term. The current chairman is Manolo Camero, president of Brazil's trade association ABPD.





by John Lannert

BMG INKS L&L: BMG Brasil has signed superstar sertenejo duo Leandro E Leonardo to a four-album deal. Saving it is one of the most significant artist signings in 10 years in Brazil. BMG Brazil president Luis Oscar Niemeyer also points out that the label will try to break the multi-million-selling pair throughout Latin America.

To that end, Leandro E Leonardo will simultaneously cut albums in both Portuguese and Spanish. Likewise, the two label premieres will be shipped at the same time in June 1998. Niemeyer adds that the duo already boasts a good market presence in Mexico and Chile.

SHOWTIME DOWN SOUTH: With the summer months approaching, the southern sector of Latin America has suddenly become a hotbed of concert activity. Singing idol Enrique Iglesias performed before 20,000 fans Oct. 4 at the River Plate stadium. Four days later, more than 35,000 concertgoers attended Ernesto "Che" Guevara-30 Años, a Latin trovador concert held at Ferro Carril Oeste Stadium with Chico Buarque, Silvio Rodríguez, and Daniel Viglietti. The show, which marked the 30th anniversary of the Argentine revolutionary's death, was taped for a TV special that aired Oct.

12 on Channel 9.

A concert to commemorate the 20th anniversary of Madres de Plaza de Mayo Oct. 11-12 at Ferro attracted 25,000 spectators for each show Among the homebred rock acts who took the stage were Los Piojos, Divididos, La Renga, Todos Tus Muertos, Attaque 77, A.N.I.M.A.L., and León Gieco. The festival honored the Argentinian mothers who took to the streets in 1977 to protest to the then ruling military regime the "disappearance" of their sons. A live recording of

the performances may be released. The shows were filmed as well. On Nov. 5-6, the Santiago Music Rock Festival in Santiago, Chile, is set to happen with appearances by David Bowie, Bush, No Doubt, and Erasure. The event will be staged at the 12,000-

seat Velódromo del Estadio Nacional. Bowie, Bush, and No Doubt are also due to headline the second edition of the Alternative Rock & Pop Festival, which is set to take place Nov. 11 at Ferro. Rounding out the knockout lineup are Tricky, Morphine, Café Tacuba, and Molotov.

White-hot megastar Luis Miguel is booked to play Santiago's 15,000-seat Estadio San Carlos de Apoquindo Nov. 6-7. He also will play Viña del Mar's 12,000-seat Quinta Vergara Nov. 9. Luis Miguel, who already has sold 550,000 units of "Romances" in Argentina, according to Warner Argentina, also is set to appear Nov. 14-15 at the 45,000-seat Vélez Stadium. Bruce Dickinson, former lead vocal-

ist of British metal group Iron Maid-en, Scorpions, and Dio are scheduled to launch a six-date South American (Continued on next page)

Hot Latin Tracks... ARTIST

Billboard.



1	1	1	7	SONY (ATPLISONY 3 weeks at No. 1 F.E.	◆ SI TU SUPIERAS STEFAN JR JK SANTANDER OK SANTANDER
2	2	2	8	CRISTIAN ARIO(ARIA)	LO MEJOR DE MI
3	3	3	5	LUIS MIGUEL	EL RELOJ
(4)	7	10	4	VICENTE FERNANCEZ	NOS ESTORBO LA ROPA
(3)	4	4	72	JUAN GABRIEL	TE SIGO AMANDO
(6)	6	7	4	ENRIQUE IGLESIAS	REVOLUCION
7	5	6	4	MARCO ANTONIO SOLIS	LA VENIA BENOITA
(1)	11	8	9	DLG SONY TROPICAL SONY	◆ LA QUIERO A MORIR S GEORGE (I GASMEL)
9	8	13	. 9	LOS TUCANES OE TIJUANA	G FILM IN QUANTED LARA
10	12	11	5	INOIA 4	ME CANSE OF SER LA OTRA
11	17	32	3	DOMINGO QUINONES	NO VOY A DEJARTE IR
12	23	22	3	* * * GREATEST	GAINER * * * Y HUBO ALGUIEN A PENAMANI HONTA DI ALFANNO
(13)	14	15	14	LUIS MIGUEL	 ◆ POR DEBAJO DE LA MESA LMIGUELTA MANZANTRO
14	10	9	7	VICTOR MANUELLE	HE TRATAGO
15	9	5	18	JOROI • DESESI	PERADAMENTE ENAMORADO
16	13	12	27	JUAN GABRIEL/ROCIO OURCAL	J GARREL E CHAMURA LI GARREL
17	15	31	15	BANGA EL LIMON	QUE SE TE OLVIOO
(18)	18	16	5	MANA WEA LISTING	◆ CLAVADO EN UN BAR
19	28	-	2	KARIS	MANECUMBE R DORA (LOSTRO)
20	25	36	4	JERRY RIVERA	YA NO SOY EL NINO AQUEL
21	22	24	6	LOS TIGRES DEL NORTE	MIS DOS PATRIAS
(22)	27	23	4	ANA TORROJA	◆ A CONTRATIEMPO
23)	30	-	2	GRUPO LIMITE	HASTA MANANA
24	20	18	17	LOS TEMERARIOS	ACEPTA MI ERROR
25	19	20	17	BANDA EL RECODO	◆ QUE SOLO ESTOY SIN TI
26	16	14	10	CHICHI PERALTA + SON FAMILIA	
27)	NE	NÞ.	1	ROCIO OURCAL	NO ME DIGAS
28)	NE	N >	1	LOS MISMOS	TE LLEVAS MI VIDA
29	34	27	6	PRISCILA Y SUS BALAS OF PLAT	A NO SE SI ES AMOR
30	39	-	2	SIN FRONTERAS	TANTO AMOR
31	NE	*	1	BOYZ II MEN METOWA POLYSIUM LATINO K.Z	 ◆ 4 ESTACIONES DE SÖLLDAD FORTER, JAMET LEWIS (JAMET LEWIS)
(32)	NE	N >	1	JAVIER GARCIA	A CASA LALYAREZ, J. TARODO (J. GARCIA A LCIR E)
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34)	RE-E	XTRY	3	ALEJANORO FERNANOEZ	ABRAZAME PRAMIREZ IR FERRO GARCIA, I ISLI SIAS
(35)	NE	NÞ.	1	ALEJANORO SANZ	Y, SI FUERA ELLA?

40	38		2	ILEGALES	SUENO CONTIG
		POP		TROPICAL/SALSA	REGIONAL MEXICAN
	26	STATIO	MS	23 STATIONS	69 STATIONS
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15 JESSICA

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LATIN TRACKS A-Z TITLE (hibbisher - ticensing Ong) Sheet Music Onst. LIRESS) (EMI April, ASCAP) Flyte Tyrne, ASCAP)

A CASA (Copyright Control)

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CLAWAGO EN UN BAR Chiago Songs, ASCAP/EMI

April ASCAP)
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PASTA MARKANA (Marrier Channell) RE TRAFABO (PMC ASCAP)

LA QUIERO A MORTR (Varen, ASCAP) LA YEMA RENOCTA (Cosma SESAC) LO TERSO DOMINAO (Nicosa) MANECHIMAE (EMO ASCAP) ME CANSE OF SER LA OTRA (Musundo

ASCAP/Caribboan Waves, ASCAP)
MIENTE (Fonomusic, SESAC)
MIS OOS PATRIAS (TN Edictories, ENI) NO ME OHEAS (EMG Songs, ASCAPS NO SE SI ES AMOR (Copyright Control)

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Y RUBO ALGUIEN (New Emps, SESAC) 35 Y SI FUERA ELLA? (Copyright Control)
20 YA NG SOY EL RING ADUEL (Altamar, ASCAP)

BILLBOARD NOVEMBER 1, 1997

TE LLEVAS MI VIDA 15 INTOCABLE EMILATIO

TAL VEZ ES AMOR

DONOE ESTAS

LO TENGO DOMI



bu Heidi Waleson

A HISTORY IN SOUND: The New York Philharmonic leaped into the historical recordings business this month with a remarkable new set that showcases more than 62 years of the orchestra's musical life on the radio. A 10-CD

box, "The Historic Broadcasts: 1923 to 1987" begins with fragments of

performances led by Willem von Hoogstraten and Willem Mengelberg in 1923 and 1924, respectively, and ends with Erich Leinsdorf con ducting Mozart's Symphony No. 29 in 1987. Along the way, there are such rarities as Georg Szell and Arthur Schnabel performing Reethoven's Piano Concerto No. 3 (1945): Josef and Rosina Lhévinne performing

Mozart's Concerto for Three Pianos (arranged for two pianos), their only concerto recording together (1939); Bruno Walter and Kirsten Flagstad collaborating on the "Immolation Scene" from "Götterdämmerung" (at their 1952 concert performance, the ovation lasted for 21 minutes and 35 seconds); Leonard Bernstein performing Webern and Berg, two composers he never recorded com mercially (1965, 1961); and Nadia Boulanger conducting the Fauré "Requiem" (1962).

The set includes a 144-page book with introductory essays, contemporaneous reviews of the performances, and quotes from Philharmonic musicians, plus a complete listing of all the Philharmonic musicians with the years in which they played. Program notes in the individual volumes of the set are drawn from the notes of the period. Even the visuals have historical flair. All the CDs have sections of a formal onstage group photo of the orchestra in 1930 (with its lone female, a harpist), as well as music from the orchestra's score of Beethoven's Symphony No. 7, marked by Mahler and Toscanini. The label, New York Philharmonic Special Editions, is a modified version of the orchestra's library stamp.

The set is the baby of Sedgwick Clark, editor of "Musical America" and an expert in historical recordings, and Barbara Haws, archivist and historian for the Philharmonic. Shellac discs, acetates, and tapes were collected from many sources, including the orchestra's archives, the Lincoln Center Library for the Performing Arts, and individual collectors who recorded the broadcasts off the air (Clark includes a plea to such collectors in his notes to the set, begging them to send their tapes to the Philharmonic for preservation). Kurt Masur, the Philharmonic's music director, and a committee of musicians were intimately involved in the selection of the music and in the restoration and remastering process. The biggest problem for everyone was keeping the set to 10 discs; Clark and Haws say there is material for many more. The set retails for \$185; it is available through the

orchestra's World Wide Web site, www.newvorkphil harmonic.org, or by phone (1-800-557-8268), fax, or mail. Unlike most such commemorative projects, including those produced within the last decade by the orchestras of Cleve land, Chicago, and St. Louis, the set is also available in a few Tower Records stores in the U.S. (13 cities, including New York, Philadelphia, Los Angeles, and Scattle) and abroad (in London; Tokyo; Hong Kong; Singapore; Buenos Aires; and Tel Aviv, Israel). Haws feared that the set would (Continued on page 54)

Billboard.

AST

VIEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) LONDON SYMPHONY ORCHESTRA (FOSTER) PARTI M CECILIA BARTOLIJIAMES LEVINE AN ITALIAN SONGROOK E.MEYER/B.FLECK/M.MARSHALL LINCOMMON PITUM LUCIANO PAVAROTTI PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION LONGON 454800 (19 98 EQ:31 98) 4 RANCE 72002 (13 96/18.00) VON BINGEN: 11,000 VIRGINS THE VIENNA LLOVE KRONOS QUARTET 8 5 EARLY MUSIC BRYN TERFEL (8) NEW HANDEL: ARIAS MA/MEYER/D'CDNNDR SONY CLASSICAL 68460 (10.98 EQ/16.98) 7 57 9 APPALACHIA WALTZ WESTMINISTER ABBEY CHOIR (NEARY) 10 TAVENER: INNOCENCE VANESSA-MAE 11 15 6 CLASSICAL ALBUM 2: CHINA DOLL RENEE FLEMING 98 EQ/16 98) SIGNATURES: GREATEST OPERA SCENES 12 10 6 KATHLEEN BATTLE 13 12 31 ANDRE RIEU 11 64 RIEU 2933 (10 98 EQ:16.98) FROM HOLLAND WITH LOVE (15) RE-ENTRY KIRI TE KANAWA SOLE E AMDRE: PUCCINI ARIAS

TOP CLASSICAL ALBUMS... Compiled from a national sample of retail store and rack sales

TOP CLASSICAL CROSSOVER...

1	1	3		DF WALES-BBC RECORDING OF THE FUNERAL
2	2	3	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16 98)	SEVEN YEARS IN TIBET
3	3	7	DTTMAR LIEBERT SONY CLASSICAL 63105 (10 98 EQ/16.98)	LEANING INTO THE NIGHT
4	8	4	SARAH BRIGHTMAN ANGG, 56511 (10.98/15.98)	TIME TO SAY GOODBYE
5	4	12	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10 96 EQ/16-96)	CINEMA SERENADE
6	6	43	THE TALJESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENVI
7	7	47	SOUNOTRACK PHILIPS 45471 0 (10 98 EQ/16 98)	SHINE
(8)	RE-E	NTRY	VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (10 98/14.98)	CHIP DAVIS' HOLICAY MUSIF
9	5	7	JOE JACKSON SONY CLASSICAL 60273 (10.98 EQ/16.98)	HEAVEN & HELL
10	9	2	DOMINGD/HUANG/BOLTON SONY CLASSICAL 62970 (10 98 EQ/16-98)	MERRY CHRISTMAS FROM VIENNA
11	10	40	IONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.96/34.98)	STAR WARS: A NEW HOPE
12	11	32	CONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.96/34.96)	STAR WARS: RETURN OF THE JEDI
13	13	38	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
14	15	7	WYNTON MARSALIS & THE LINCOLN CENTER : SONY CLASSICAL 62998 (10 98 EQ/16 98)	MZZ ORCHESTRA JUMP START AND JAZZ

(15) RE-ENTRY CINCINNATI POPS (KUNZEL) THE BIG PICTURE District with the greater store girls five value. 9 Specifies bridgely Jaco C/A review, (90Ab) certification of the control of

NOTAS (Continued from preceding page)

tour Nov. 14 in Curitiba, Brazil.

STATESIDE BRIEFS: "Buscando Un Sueño," a Spanish-language film that chronicles the life of a Dominican immigrant in New York, makes its debut Wednesday (29) in New York. The picture, which stars Lauren Velez, Kamar De Los Reyes, and Benny Nieves, also features RMM artist Jose Alberto "El Canario" and PolyGram Latino's recent signee El General. RMM is scheduled to drop the soundtrack Nov. 4. Veteran promoter Abraham Con-

treras has founded a new agency/promotion firm called All Access Talent Inc. The current client list of the Los Angeles-based company includes Columbia/Sony superstar Julio Iglesias, AT&T, Fiesta Broadway, and

"Amigos," the latest album by EMI Latin's standout mariachi crew Mariachi Sol De México, features guest performances by the Beach Boys, Paloma San Basilio, and Emilio.

ARGENTINA NOTAS: Warner Argentina has released a compilation of hits from Argentine rock acts signed not only to Warner, but also to EMI Argentina, PolyGram Argentina, DBN, and BMG. Titled "Todos! 100% Rock Nacional," the disc contains material from some of Argentina's most famed acts, including Los Pericos, Los Enanitos Verdes, and Man Ray (EMI); Dividides, Dos Minutes, and Los Calzones (PolyGram); Memphis La Blusera (DBN); Soda Stéreo and Los Auténticos Decadentes (BMG); and Fito Páez, Fabiana Cantilo, Andrés Calamaro, A.N.I.M.A.L., and Claudio Gabis (Warner).



of Hispanic, Afro-Caribbean music titled "Yo Soy Dal Son A La Salsa" (I Am Son To Salsa) at the Regancy Theatar in New York. Shown outside the theatar celebrating the pictura's premiare, from left, are Rigobarto Lópaz, tha movia's director; actor/vocalist Harry Belafonta, who recorded the 1957 calvoso hit "Banana Boat (Day-O)"; and Ralph Mercado, president/CEO of RMM FilmWorks and the film's producer. (Photo: George Carvas)

Through its own DBN-distributed TTM Discos, the popular punk rock band Todos Tus Muertos has dropped its much-anticipated album "Subver-siones." The set features a mixed bag of cover tunes from Bob Marley and the Clash, along with outtakes and live

Los Fabulosos Cadillacs bassist Flavio Cianciarulo and Almafuerte lead singer Ricardo Iorio have released "Peso Argento," on Cianciarulo's Resiste Records, which is distributed by Universal. The superlative disc boasts an impressive array of folklore and rock grooves that pay homage to rarely heard indigenous music from Argentina, as well as to the Cadillacs hit "Mal Bicho." Guest artists are León Gieco, Rubén Patagonia, Almafuerte guitarist Claudio Marccielo, and Cadillac members Vicentico, Ariel Minimal, Mario Siperman, Fernando Ricciardi, and Totó Rotblat.

CHART NOTES: Alejandro Fernández's smash "Si Tú Supieras" (Sony Latin/Sony) remains atop Hot Latin Tracks for a third consecutive week, although its listener lead over Cristian's "Lo Mejor De Mi" (Ariola/BMG) has been cut from 50,000 listeners to 27 000

The 10,000-listener gain by "Lo Mejor De Mí" does unseat "Si Tú Supieras" from the top rung on the pop genre chart. Sony Tropical's R&B salsa trio DLG moves back into first place on the tropical chart after a oneweek absence with "La Quiero A Morir." Sitting atop the regional Mexican chart for a third straight week is Fonovisa's ever-popular Marco Anto-nio Solís with "La Venia Bendita."

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Publo Márquez in Santiggo.

- 2 VARIOUS MOZART FOR YOUR MINO INCOME
- 3 PLACIDO COMINGO WITH JOHN DENVER 4 CARRERAS-DOMINGO-PAVAROTTI A
- TENOR'S CHRISTMAS SONT CLASSICAL S MARKING MOZART CREATEST WITS FORM
- CLASSICAL 6 VARIOUS SHINE: THE COMPLETE CLASSICS
- 7 VARIOUS ONLY OPERA CD YOU NEED BCA
- 8 VARIOUS PACHELBEL CANON RCA VICTOR 9 VARIOUS MOZART FOR MEDITATION PHILIPS 10 VARIOUS TUNE YOUR SPAIN OF
- 11 VARIOUS ONLY CLASSICAL CO YOU NEED 12 CLEVELANO ORCHESTRA (SZELL) BRJ PIANO CONCERTO 182 SONY CLASSICAL
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EARTH LONDON

TOP CLASSICAL BUDGET

- 2 VARIOUS 20 CLASSICAL FAVORITES MADACY 3 VARIOUS TEN YEARS OF SUCCESS NAMES
- 4 VARIOUS PIANO BY CANOLEUGHT MADACY 5 VARIOUS WIVALDI: FOUR SEASONS MADACY 6 JOHN BAYLESS SEATLES'S GREATEST HITS
- 7 VARIOUS CLASSICAL TREASURES MADACY 8 VARIOUS VERY SEST OF MOZART YOR CAMED 9 VARIOUS MOZART-GREATEST HITS REFER-
- 10 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL 11 VARIOUS MOZART: SYMPHONY NOS. 40 &
- All surrecy 12 VARIOUS GERSHWIN: AN AMERICAN IN
- 13 VARIOUS BEETHOVEN GREATEST HITS REF 14 VARIOUS OF ACCION MACTERRICOTS MADE
- IS THE CHOIR OF WENNA MYSTICAL CHANTS BILLBOARD NOVEMBER 1, 1997



THE FAR-SIGHTED LABEL'S ATTENTION TO THE ART AND COMMERCE OF CLASSICAL MUSIC HAS PROVEN TO BE NOTHING SHORT OF REVOLUTIONARY. BY FASHIONING A COMBINATION OF THE RIGHT PRICE, SUPERIOR MARKETING AND CONSISTENT QUALITY, NAXOS HAS PRODUCED LOYAL CUSTOMERS, RESPECTFUL CRITICS AND ENVIOUS COMPETITORS. HOW'D THEY DO IT? TURN THE PAGE ...

A BILLBOARD ADVERTISING SUPPLEMENT

elebrating its first decade this year, the classical label Naxos has risen from quixotic upstart to international market-leader in record time. The company's strategy for success has been nothing short of revolutionary, with the mix of super-low prices, shrewd label-first marketing, superior distribution and consistent quality producing loyal customers, respectful critics and envious, influenced competitor According to its reports, Naxos has sold more classical CDs than any single label in the world over the past 10 years—n than 70 million, at \$5.99 a piece. That total comprises no crosover, just a full range of serious classical music from Machaut to Messiaen and beyond. And, as critics have noted favorably, the discs are marketed strictly as great music, not as lifestyle acces-sories. This attention to the art as well as the commerce of classical music earned Naxos the Cannes Classical Label Of The Year award at this year's MIDEM

Naxos isn't resting on its laurels, though, as founder/chairman Klaus Heymann will tell you: "We're busy preparing for the next decade—we're working to expand the audience for real classical music." The label has diversified with imprints in historical recordings and classically oriented audio-books, and it has revamped its U.S. operation. With less than 10% market share. Naxos Of America has lagged behind such territories as the U.K. (17%) and Sweden (70%).

Based in Pennsauken, N.J., the U.S. company has a new resident, Jim Sturgeon, formerly VP of sales and marketing for the Warner Alliance label (where he worked with Naxos managing director Hakan Lagerqvist, who distributed Warner Alliance's Christian product in Sweden). Sturgeon has little experience with classical music, a fact he doesn't see as a problem

"Naxos doesn't need another classical-music aficionado "Sturgeon says. "With people like [product manager] David Osenberg and [publicity director] Laurence Vittes, we have plenty of classical experts in the U.S., and all the A&R is done from abroad anyway. Naxos Of America needs a more detailed vision in sales and marketing. That's what I'm here for

Sturgeon says Naxos' U.S. sales should total \$8 million by the end of '97, up from \$6.6 million last year. And he's shooting for 40% growth next year. As with retailers abroad. many U.S. shops allocate Naxos sizable, exclusive floor space free of charge. Jeff Melacon, classical manager of Tower Records' Lincoln Center outlet in New York, explains why: "Naxos sells. Especially the Haydn string quartets, early-music and 20th-century things, which fare better than their mainstream stuff." Tower Records has led the way with Naxos, but the label is also making inroads elsewhere. Borders should be Naxos' biggest retailer by the end of the year, according to Sturgeon.

BORDERS AND TOWERS

Naxos' parent company, HNH International, is based in Hong Kong, and Heymann splits his time between there and his vaca-tion home in Auckland, New Zealand. But the U.K. is the "center of the universe" for Naxos, he says, with the label's quality-control studio located in London as well as its assistant managing director, Anthony Anderson. Heymann has also taken full control of Select Distribution in the U.K. (after disagreements over future direction with the original partners). In addition to Naxos and its sister label Marco Polo and Danish cooperative label Da Capo, Select racks such quality independents as CPO, Hyperion, ASV nd BIS. And Heymann's aiming for a heightened marketing pro file for the distributor

Heymann considers the U.K. the most important market for classical collectors, and it's home to the most influential classical media, such as Gramophone and BBC Music magazines-the 've been with Naxos for 10 years, from the beginning really. This is a label that gave me

beginning really. Inin is a labor that gave me the chance to come through and show myself to the world. I've recorded about 50 CDs for them. This is really a label of opportunity, and it has been an important part of my life. They were willing to take risks that others weren't. Klaus and I have had some success-

ful projects together and we both built trust in each other."

"The most unique thing about Naxos is that it

is a budget label that offers product that was previously only offered by boutique labels.

Peter Breiner, musician/conductor

Since 1987, the label has grown from being a source for inexpensive, dependable Beethoven and Mozart to being a well of superbly rendered music that is attractive beyond issues of price. Now, founder Klaus Heymann and a revitalized staff are preparing for an even more successful second decade.

BY BRADLEY BAMBARGER





L to R: Founder Klaus Haymann (left), and Jim Sturgeon, president, Naxos Of America

approval of which has been instrumental in boosting Naxos' reputation. These magazines have noted the increasing quality and variety of Naxos' recording program, citing in particular the poli cy of using native orchestras to record national repertoire (English orchestras for Bliss, French singers for Charpentier, etc.).

Naxos has grown from being a source for inexpensive, deper able Beethoven and Mozart to being a well of superbly rendered, rarely recorded music that is attractive beyond issues of price. But big-league status doesn't confer infallibility, and there has been the occasional muffed release (such as a recent problematic set of Arvo Part's music). And the Australian-centered Naxos Jazz imprint that debuted in the U.K. recently can expect especially stiff competition as it arrives in the U.S. this fall. But the imminent historical series is sure to earn positive

reviews and avid attention from collectors in Europe, America and, especially, Asia. The Naxos Historical imprint is releasing vintage broadcast recordings from the archives of Canada's ge broadcast recordings from the archives of Common of Immortal Performance Society, which has drawn from such sources as NBC and New York's Metropolitan Opera. The 30s and '40s recordings of Toscanini with the NBC Orchestra will attract special attention worldwide, although the Met discs are only available outside the U.S.

"It will be interesting to see how the historical series es," Heymann says. "We could exhaust the small market of 6,000 to 7,000 specialist fans and not grow much beyond that. But again, because of the low price, we might be able to create a whole new audience for these classic recordings

CLASSICS FOR KIDS

To help attune a younger, growing audience to classical music, Naxos has several educational and customer-loyalty programs in the works. New releases on the way include a recording of Prokofiev's "Peter & The Wolf" with Barry Humphries (more than 25,000 preorders in the U.K.), con tinuing entries in the complete Liszt piano series, all the Beethoven and Schubert string quartets, Verdi's Requiem, Lutoslawski's cello concerto, the first budget collection ever of John Adams' music, a Bruckner symphony cycle, much early choral music and more radio co-productions of operas, such as the recent issues of Debussy's "Pelléas Et Mélisande" and Korngold's "Die Tote Stadt." It's a program that competes with such major-label budget lines as Sony's Essential Classics and EMI's Red Line by offering a far greater range of repertoire, especially in early and modern

Even with Naxos' distinctive relationship with retailers. Heymann is more than aware of the increasing dilemma of classical departments overstocked with 1,000 years' worth of music. "All the choice and quality out there is wonderful for the customer," he says. "But it makes it very difficult for most record companies. So little of the back catalog can be stocked by shops that we have less and less opportunity to sell our full range. More than most record company executives, Heymann is eager

ly awaiting the arrival of DVD audio as the answer to the pro ms of plenitude. In fact, if the DVD audio standard incorpo the epic playing time that it potentially could, Naxos stands to loom even larger in the marketplace. The label owns all its recordings outright (artists are paid flat fees upfront with no royalties), so Naxos could squeeze all the Haydn string quartets or Wagner's "Ring" cycle onto a handful of discs and get them into the racks long before the major labels could even negotiate the rights for the new medium with its contracted artists. Sizing up the possibilities, Heymann says, "The complete

Johann Strauss on six DVDs instead of 52 CDs, priced by the hour, with some of the manufacturing savings passed on to the consumer Something like that would revolutionize the business again. I can't wait."

is the biggest-selling budget-classical label, just ahead of Decca),

Germany and Sweden. The company sold a million units in each

"We have a 70% market share in Sweden," says Anderson.

Nine factories keep up with global demand and Naxos'

policy of issuing all releases simultaneously to all mar-kets. Three of these factories are in North America, four

"In fact, the entire Scandinavian territory is a strong one

of these territories in 1996

Nashville.

Taking Classics To Consumers: Sales And Marketing Director Anthony Anderson

round the world, Vivaldi or Mozart will never let you down. While tastes differ slightly from country to country, repertoire from those composers are consistent sellers internationally for classical label Naxos

"You'd naturally expect the old warhorses to do well," quips Anthony Anderson, Naxos' director of sales and marketing for English-speaking territories, and manager of its U.K. distributor, Select Music. "But a lot of esoteric material does very well too. Obviously, with low prices people are happy to experiment.

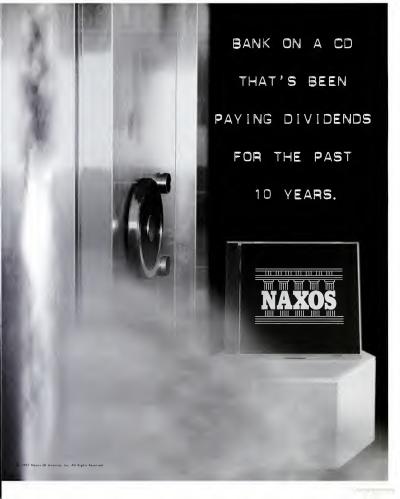
In Asia, where we've had a regional office in Hong

Kong right from the start, appreciation for classical music is still growing and they stick to the tried and true. Vivaldi's 'Four Seasons' is without a doubt the biggest seller for us there. Europe has a greater interest in lesser-known com-

through Europe and two in Asia. The company has inter-national warehouses in Hong Kong and Munich and Ten years ago, we were originally the only ones [in the budget field]. Since then, competitors have flattered us by imitating us," says Anderson. "But most have fallen by the wayside because they didn't have the product range and the distributor strength. We keep an eye on our competitors, but noth-Continued on page 51

For example, they carry 20th-century music that one doesn't usually find on budget labels. That's the type that sells well, they have that niche of the market to them-- Randy Hart, Valley Record Distributors

Outside the U.S., Naxos' biggest markets are the U.K. (where it ADVERTISING SUPPLEMENT



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1997

... a year in which the label NAXOS celebrates its 10th anniversary and receives the Cannes Classical Award "Label of the Year" at MIDEM 1997. We at NAXOS DEUTSCHLAND

(Germany) GmbH would like to congratulate founder and president Klaus Heymann on creating a great classical label that he can be proud of, and which we are honoured to be associated with.

NAXOS DEUTSCHLAND GmbH

In addition to the broad-minded, budgetpriced Naxos, parent company HNH International operates a sister label, Marco Polo, that has made a name for itself with rare repertorie sold at full price. The company also has productive relationships with a series of highy respected specialist label—including Den-

brougherd specialist labels—including Demarks Da Good, Cemany's CPO and Australia's ABC Classic—bat it distributes in most territories around the world.

Originally exabilished as in our Respected "Members"

around the world.

Originally established as no use.

Respected Originals with a mercented. Marco Polo has since become a form for the control of the contro

But along with these worthy recordings, there is a proposari of ill-defined material on Matter 9the 3-mel that violates Hall founder-chairman Blans Heymann's aim of a district beld elements. The state of the state

contary mitties.

Uncommon retritory is CPO's hallmark, with its credo of 'discovering new worlds.' The hije-gade presentation of long,
empleted classife semand CPO the first Laded OT the Bird proceed
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MINDEM. CPO has distinguisable level reprisently integral elections of such 20th-tensary Cerman missers in Mindemulti,
footnessed, and Patients, in excessive chamber semisely program their
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or Polos Pol

Of The Family" That

Cover Uncommon

Territory Well

BY BRADLEY BAMBARGER

many world-premiere recordings of Baroque German opena as well as the work of contemporary composers like Glotta Coates. A spate of new dies-cover the music of the "London Back," Johann Christán. ABC Classics is an outlet of the Australian Broadcasting Corpt, and produces a full range of

Corp. and produces a full range of recordings, racked by PolyGram domestically. HNH distributes the label's more distinctive offerings in the rest of the world, particularly its me discs of 20th-century masters like Messiaen and Takemitsu and such contemporary Australian composers as Ross Edwards and Peter Sculthorpe. Two great new albums of Sculthorpe. Two great new albums of Sculthorpe. Two great new albums of Sculthorpe.

The Copenhagen-based Da Cappo

AMBARGER

AMBARGER

Licensing agreement unstide Demark. Partially subsidized by the

Danish government, Da Cappo fomark. Partially subsidized by the

Danish government, Da Cappo fomodern times. The label's seriess covering the chamber music of

modern times. The label's series covering the chamber music of Descrich Busezuchus has wow sude actions as well as bess-selfers as well as the series of the Busquee composer's social works with sept soles as farma Kirshy. The thrilling dates of contemporary Darish composer feel Roders here performed shalling for Discops worming galactic from critical three performed shalling for Discops worming galactic from critical mentur the recording of Kuntzuri Monartian "Hodger Danish" was nonintated for a Grimming in 3% A diec Songs by Danish modern Rorel Langguard is out now, his symphonies are in preparation.

"The Danish repertories to our trademark—It gives us our strength, says De Cappersdeat Hernisk Dootum. "Often, was retroording music that has never even been played, much less recorded. With the dod music, we have to go to libraties to find immuscripes, and we're always amazed at the quality we find, "We thought at first that hanish music would be a much small er niche than it has turned out to be. But for the past four or free to come the control of the strength of the past of the too our relationship with HIVI. We ere regard as a nature of the family, and they are able to distribute and sell our music very well."

Congratulations Naxos!

1,6 million Naxos CD's sold in Scandinavia in 1996.

And the success goes on...

These are the proud distributors of Naxos and Marco Polo in Scandinavia:



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A A STATE OF THE S

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Beethoven's most popular piano son marked the beginning of one of Naxos' prime artist relationships. Jandó went on to traverse all 32 of the sonatas for the label, as well as the complete Mozart

soratas and concertos, nearly all of Schubert's piano music, Haydn's scuanas and much more Jandô's prodigious work as both soloist and chamber accompanist for Navos has made the Hungarian one of the most recorded pianess in history.

Nucolaus Esterhazy Sinfonsa, Beli Deahos. Helping erase the memory of a faulty senes of Beethoven symphonies in Nasos' early years, this disc was the first enery in a five-CD set recommended by eminent musicologist H.C. Robbins

Landon as "the Beethoven cycle to have" for hadding collectors · Boulez, Pierre: Piano Sonatas flong Prunys, Issued in 1995. this disc of notonously difficult music astornshed everyoneincluding Naxos founder and chairman Klaus Heymann-by selling more than 25,000 copies worldwide (as many as any

Boulez title on Douts Grammophon or Some with him as either composer or conductor) Heymann says the album der to him the extremes in renemone that Naxos could explore and still resp commercial success, as well as the fact that consumers are willing to gamble on new music if the price isn't too steep and the source is trustworthy.

Grieg: "Complete Plano Music, Vol. 1," with the Piano Sonata, op. 7, and others. Finar Steen-Nokleberg. The first disc in an award-winning 14-CD series (soon to be a board set). Completed last year, the col-lection proved Naxos could use its niche marketing and asture A&R to make a

A Naxos Select Discography

The Decade's **Pivotal Discs**

· Hayde: String Quartets Ope. 51, 163. Kodály Quartet. One of the signal en





lises so far in the collection have helped make this costly presinge project very worthwhile, solidifying Nasos' reputaion among contemporary conn · Paganini: "24 Caprices," liva Kaler, vic in. As the major labels drastically cus their recording programs, this flery album is a fine example of Naxos putting an internationally recognized yet under

bookings around the world.

including Symphony No. 4 and *Funera Radio Symphon Orchestes, Autoni Wir, Heymann isn't

evenerating when he says that Namos

person of the line Polish master's works

has received a "completely positive reception-accolades from everyone

The glowing notices and 20,000-copy

worldwade sales of each of the there

·Rossini: "Arias For Mezzo-Seprato," with numbers from "The Barber Of Seville," redi" and more. Ewa Podies. This album won one of three Performance Today Critic's Choice Awards the year showing how Naxon



string quarters, this disc of the profound

"Seven Last Words" and final, unfinished

quartet makes plain the poetry and inven-tion that have earned the Haydn cycle

Stephen Gunzenhauser. As with many labels (budget or not), Vivaldi's glorious evergreen has produced Naxos' most popular disc, at 700,000 copies sold orldwide, according to label reports. soloists; Austran ORF Symphony, Pin-

Vivaldi: "The Four Seasons," Takako

Nishizaki violin: Canella Istropolitana

chas Steinberg. With top-notch singing, this '93 set was the first Nasos open recording to garner recommendations as a top choice in a difficult field that has long been the majors' sole province

CONGRATULATIONS TO NAXOS ON A DECADE OF SUCCESS!

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CLASSICS TO CONSUMERS Contested from page 44

ing is worrying us at the moment. There's been a lot of trash released on superbudget. Over the next year, we'll see the market sort itself out, and there'll be less product released."

BOOKS FOR BEGINNERS

Naxos' business strategy of widening its international consumer base has prompted its move into bookstores. There's a potential for gift, clothing and cafe outlets depending on the appropriate product, suggests Anderson. Ad-



fe outlets depending on the appropriate product, suggests Anderson. Advertising product in mainstream media, as well as in specialist classical magazines, was a ploy triggered

cal magazines, was a ploy triggered by Naxos. Use of product in movies is encouraged through Naxos' "Cinema Classists" series. Beginners and the younger demo-

graphic are tapped firmuph a "Disgraphic are tapped firmuph a "Discovering The Classics" senes, which are augmented by books. The 400page "A—Z Of Classical Music" provided biographies of composers and a dictionary of terms. The more recent "How To Enjoy A Live Concert" provides do's and don'ts on enjoying classical music in a live settings.

don'ts on enjoying classical musse. In a live securing.

"One worny is than the randitional classical collector is growing older and older," explains Anderson. "Young people are the future of our business, in the classical field as a whole, and not just Naxos. The younger demographic is a priority. That heavy-metal bands like ACDC like classical is a point to ponder, and that our Havergal Brian cycle on the Marco Polo label is funded in part by the Grateful Dead is a link there!"

CUSTOM-TAILORED MARKETING

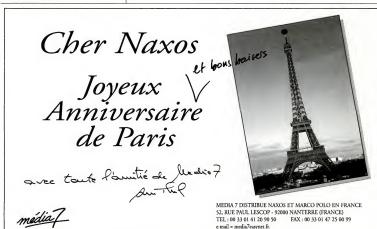
The type and centro of marketing also differs from territory; Index to the distribution system used. "We have our own distributions in the U.S., Canada, the U.K., Sweden, Finland, Norway, Demmak and Germany," says Andreson. "Sometienes, we have a substitute of the Company of



MAXOS and Klaus Heymann and Staff
Sincere good wishes on your 10th anniversary
We are proud to be associated with NAXOS

Your distributor in the NETHERLANDS

a division of the Arcade Music Group



MORE COUNTRY ARTISTS ARE DOING IT THEMSELVES

(Continued from page 38)

And you don't have to sell nearly as many to recoup your investmen Jody Williams, president of MCA Music Publishing Nashville, sees artisted labels as having numerous benefits, among them the freedom to record the songs a writer/artist wants to record without veto from a majorlabel A&R department and the fact that other artists often cover songs found on

artist-owned/produced alhums. "Usually anybody who has tasted success the first time came with a group of songs, not driven by what sells, but from the heart. The public picks up on that," Williams says. "When recording artists who've had a taste of success become fed up with the major-label scene . . . if they are so driven, they'll make their own record and start their own label."

Skaggs says that if the late Bill Monroe had started his own label, he would have been in much better financial shape when he died. "He could have sold ch of his music at bluegrass festivals," Skaggs says.

Skaggs is lining up distribution with Rounder, well known for its success in the bluegrass field. Distribution relationships are key to the success of artist-owned labels. The Bellamy Brothers have a deal through Intersound in the U.S. and various other distributors internationally. Would they ever go back to recording for a major label? "It would have to be for a lot of money" states David Bellamy.

The Bellamys admit that the major obstacle in having an indie is securing radio airplay on the stations that affect the charts, "We get played on 2.500 stations, the secondary stations," David "There are some guys out there that have fun with the music . . . You hope it gets enough exposure that some body will realize it's decent music." Shelton agrees. "My strategy is very

simple," he says. "I'm going to service all the radio stations, all the stations that always get overlooked." Video is also important to indepen-dent artists. "It's been a very helpful

tool in the success of our material," says Howard Bellamy Kane agrees. "We've put out four videos, two of which made it into heavy rotation or Hot Shot status [on CMT]. he says, "We saw results in both in-

With the release of Kane's "Cool Me Down" clip, he says, album sales doubled, and that was with the album having been out for nearly a year.

Finding alternative marketing routes is essential for indie labels, and the acts interviewed for this story admit that the fact they'd had prior success on majors gave them familiarity with consumers that was helpful. To reach those consumers, they employed a variety of tac-tics. Dead Reckoning artists did a promotion with Borders Books & Music. The Bellamy Brothers have had a great deal of success in Europe and are tar-

geting the U.S. college crowd, which has

been boosting attendance at their con-

certs. Daniels has been featured on the Fruit of the Loom country tour and has een doing in-stores at Wal-Marts. Skaggs will promote his new release on the bluegrass festival circuit.

"We aren't hampered by a lot of things a lot of the record companies are," Daniels says of the freedom in owning his own label, "We don't have a lot of committee meetings; [Corlew and Il decide what to do instead of going through a bunch of other people. It's just a smaller thing. And it's a risk, but what ain't? I love it.

YEARWOOD FARNS FANS IN FUROPE AUSTRALIA (Continued from page 37) touring internationally next year," he national scale. In those countries in

"coupled with the fact that 'How Do I Live' has become a breakthrough single internationally for us, we feel the best is yet to come. She's already been very proactive about developing her international career, and now, with this breakout single, it brings things full circle for her. I think her interpresence at the end of 1998 could constitute the first major breakthrough for a woman MCA artist on an inter-

Europe where we're still working on that major breakthrough, MCA Inter-national is determined to have top chart success across Europe.

Hinton says that an event that first fully showcased Yearwood interna tionally was her appearance at the 1996 Olympics. "That live a cappella performance at the closing ceremonies of the Olympic games," he says, "was seen by 3 billion people worldwide."



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4	3	98	THE MEMORY OF TREES A? ENYA REPRISE 46105/WARNER BROS.
5	5	27	IN THE MIRROR PRIVATE MUSIC 82150/MINDIGAM HELL YANNI
(6)) HEW		MANNHEIM STEAMROLLER CHRISTMAS LIVE MANNHEIM STEAMROLLER AMERICAN GRAMMHONE 1997
7	6	33	AVALON JOHN TESH
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12	10	7	HARPESTRY A CONTEMPORARY COLLECTION VARIOUS ARTISTS MAGINARY ROAD 535142
13	11	8	APURIMAC III-NATURE SPIRIT PRIDE CUSCO HIGHER OCTAVE 44639WRIGHT
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17 20 GUITAR ODYSSEY

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BILLBOARD NOVEMBER 1, 1997

Songwriters & Publishers

Londoner Sizes Up U.S. Pub Scene

Peermusic's Lloyd Signs Acts From L.A. Post remarks Lloyd, "I had worked in useful for networking and finding out

BY NIGEL HUNGER

LONDON-John Lloyd's perspective on the American music publishing scene is not that of an interested observer but rather of one who earns his keep by being on the scene. As director of talent at peermusic's Los Angeles office, Lloyd returned to London recently for a peermusic European meeting. Liverpool, England-born Lloyd moved to the U.S. 14 months ago from the post of creative manager at peermusic (U.K.). His experiences over the last year

have largely conformed to his expec-

tations about living and working in the

"It wasn't all entirely new to me,"

American studios with British acts like Rick Astley, Five Star, Latin Quarter, and Hot House during my time with RCA U.K. But one thing I now appreciate is the sheer size of the country. I knew it was big, but living in and traveling through it has revealed to me just how vast it is." Lloyd's job may be headquartered in Los Angeles, but it involves extensive travel around the continent, with a monthly visit to peermusic's New York office and less frequent

stops at its Miami and Toronto branch-"I also go to all the music business conferences and conventions if I pos-sibly can," he says. "They're really

people's opinions about the various cover a lot of ground."

nights every week in L.A. or other parts of the country.

"Having made some records in the States during my RCA days, I already had a fairly good handle on things when I moved over here. There's a very impressive younger generation rising through the ranks." Lloyd's first songwriting signing

out of L.A. is Jimmie's Chicken Shack which records for Rocket/A&M. He describes the act as a four-piece rock band "with very powerful rhythm and great songs." Lloyd has had dealings in the past with the group's manager, Richard Burgess, in regard to Spandau Ballet and Five Star.

"Jimmie's Chicken Shack work out of Maryland," Lloyd continues, "and when I saw them at a club at the end of last year, they blew me away. There was a very competitive situation concerning their songwriting, and I was lucky to sign them to peer. Sales fig-ures on their release 'Pushing The Salonella Envelope' are climbing nicely.

Another capture Lloyd has made for eermusic is Joe 90, which be defines as a four-piece act in the Crowded House/Oasis mold on the verge of a recording deal with a major label. "We've been developing them since (Continued on next page)

sues affecting the industry. You get to see lots of bands as well at the gigs which are part of these events. If you plan your itinerary carefully, you can

Lloyd has found the American music scene to be "fantastic" in its abundance, "There's so much great talent around that you could sign an act every day if economic and common-sense circumstances permitted it. I go out looking for acts, and some of them come looking for me. I'm also very keen to establish relationships with the record labels, and I'm out five

Gibbons' Love Of Gershwin **Paves Way For Piano Series** HIS MASTER'S VOICE: In strict-HISTORY IN THE REMAKING:

HOT RAB SINGLES

HOT RAP SINGLES
FEEL SO GOOD (FROM "MONEY TALKS") - R.E. Beit, R. Beit, G. Brown, R. Mickens, C. Smith, D. Thomas, R. Westfield, L. Dermer - Second Decade BMI, Warner-Tameriana: BMI, Foreign Imported BMI.

HOT LATIN TRACKS
SI TU SUPJERAS • Kike Sentender • FIPP/BMI

HOT COUNTRY SINGLES & TRACKS
EVERYWHERE • Craig Wiserran, Mike Reid • Almo-ASCAP Davids Bankley

ly classical circles, British pianist ck Gibbons has quite a reputation, especially in his interpretations of Alkan, the composer of difficult piano pieces.

Among classical enthusiasts who have a broader view of music and those who take their show tune writers seriously. Gibbons has another side to his skills, one that sometimes

surprises him. Gibbons is at this point an enthusiast strictly for one pop-song composer, and that talent is George Gershwin, whose centennial is about to be celebrated (he was born Sept.

In the early '90s, Gibbons, now in the U.S. for several appearances, including stops in New York; Worces ter, Mass.; and Dallas, started a series of Gersh-

win piano solo albums for the U.K.'s ASV Records, distributed in the U.S. by Koch International When Gibbons started the project be didn't think

bu Irv Lichtman

it would become part of a series, but, as he puts it, "The more I worked on the first album, the more I collected. There have been three so far, and a fourth is ready for release in the U.S. Noted for his retrieval of original Gershwin transcriptions, Gibbons admits to being "not a lot familiar with other great pop songwriters. "The thing I love about Gershwin is his interest in classical music as well as his being a great pianist. All the others I find frustrating. They

weren't really great pianists. He was quite an intellectual composer. He's a kind of religion to me." Gibbons particularly savors the the Fred Astaire/Gershwin recordings of the '20s, "It couldn't have been easy for Astaire. As his accompanist, Gershwin didn't make any concessions." Gibbons' love of Gershwin also elic-

Its another benefit: "He did me a great favor by loosening me up." Actually, Gibbons may have gotten a deeper taste of the show music masters while in New York. He stayed at the apartment of musical theater chronicler Edward Jablonski, biographer of Gershwin and Harold Arlen, among others.

Historical subjects don't always

make for successful musicals, but there are treasures aplenty in three reissues from RCA Victor due Nov. 11. Surely with cult status is "The Golden Apple," a moderately suc-cessful 1954 musical that retold Homer's "Odyssey" and "Iliad" in terms of early 20th century America. Its stunning score, by Jerome Morris (music) and John Latouche (lyrics), includes the standard "Lazy Afternoon." The cast album has an interesting history. It was first released on RCA Victor and then became part of the Elektra catalog before returning to RCA Victor. Good things are also present in "Goodtime Charley," a 1975 show with a score by

Larry Grossman and Hal Hacka-

day that starred Joel Grey as Eng-

land's King Charles for 104 performances. The following year Richard Rodgers had one of his biggest failures

perfor-

mances) with "Rex." a collaboration with Sheldon Harnick about Henry VIII and his ill-fated wives. Nevertheless, that teaming produced some lovely songs, chief among them "Away From You."

LOVE, LAUGHTER & CHEERS: Love songs, comedy songs, showstoppers-that's the musical comedy way. Warner Bros. Publications has just issued four folios under the theme of "The Glory Of Broadway" (\$18.95 each), all with dozens of songs to soothe you or make you sigh, smile, or stand up and cheer. The titles are "Lasting Love Songs," "Comedy Classics," "Show-stoppers Forever," and "Songs Of Joy And Inspiration.

PRINT ON PRINT: The following are the best-selling folios from Music

1. "Bob Dylan's Greatest Hits Complete."

2. Tori Amos, "Boys For Pele."

3. Tom Waits, "Beautiful Maladies." 4. "Paul Simon Complete." Stone Temple Pilots, "Tiny Music ... Songs From The Vatican Gift Shop."



recently inked a worldwide co-publishing deal with MCA Music Publishing. The deal includes the duo's back catalog, which features tracks for the Beastie Boys and Tone Loc. The Dust Brothers are also the songwriting and production force behind Beck's "Odelay." Shown at the signing, from left, are David Renzer, president, MCA Music Publishing; Simpson; King; Betsy Anthony-Brodey, VP of talent acquisition, MCA Music Publishing; Kim Guggenheim, attorney; and Ira Setsky, attomey

'THEY'RE PLAYING MY SONG'

"DANCE, DANCE, DANCE" Written by Neil Young Published by Cotillion Music/Broken Arrow Music (administered by Warner) Tamerlane) (BMI) When veteran Fluing Burrito

Brothers John Beland and Gib Guilbeau were looking for songs for their new olbum, "California Jukebox," Robert John Jones, president of the Ether/American Harvest labels, suggested that they record Neil Young's "Donce, Donce, Donce. "Jones was familior with the song that Young had produced with his band Crazy Horse in the eorly '70s, but little

did he know the Burritos ofready

tune forever because Gib [Guilbeau] yed on the original record," says John Beland, "Gib played on the original Crazy Horse record that Neil Young produced on 'Dance, Dance, Dance.' He played the fiddle on it back in 1971 or 1972. I remember because I was with Gib back then with [Linda] Ronstadt. We were playing with Ronstadt in a band called Swampwater, a Cajun rock hand that was Linda's first band. During that period, there were only a few of us that were getting all the country/rock session work in Hollywood-Bernie Leadon, 'Sneaky' Pete [Kleinow], Gib, myself, and just a little handful of

He continues, "Crazy Horse cut 'Dance, Dance, Dance,' and they wanted a fiddle on it. So the first person they called was Gib because

he was the guy to call for Cajun fiddle. Nobody could touch him. So he went to play on it.

"He told us about it when he got hack, snd we always wanted to cut the tune. I don't know what happened-we just never got around to doing it. It was an obvious song for us. So all through the years, we talked about it. Then when we were putting tunes together for this album, Robert John said to us. 'Have you ever heard that Neil Young tune "Dance, Dance, Dance"?' and I said, 'Holy cow! Yeah!' I told him Gib had played on the original record.

"So we went in and cut it-fin ly, after wanting to cut it since 1971. That's how it came about, and actually on our record, Gib is using the exact same fiddle he used on the Crazy Horse record. It's a perfect cover song for us."

had o history with the tune. BILLBOARD NOVEMBER 1, 1997



by Jim Macnie

MEETING ACROSS THE RIVER: The 1995 Jazz-Times Convention was a sizable gathering: More than 1.000 participants overwhelmed the facilities of New York's Loew's Hotel. In 1996, the event staff took a year off to regroup and discern how to best serve its registrants. The lapse made some industry folk quite itchy. A year with no JazzTimes Convention?

'I beard a lot of 'I can't believe we're not getting together this fall!" "says Lee Mergner, the sponsoring magazine's associate publisher. "It was a compliment in a way. So, yeah, some people are kind of champing at the bit this time around."

The 1997 edition of the confab-its 12th conveningis scheduled to take place Nov. 5-8 at the ITT Sherat Meadowlands in East Rutherford, N.J. Mergner and crew had a hard time finding the proper quarters in New York. "Some people have complained about Jersey, but I haven't heard anyone say they're not coming because of it. Actually, we're currently on pace with where we were in '94 and '95, registrantwise." The botel is eight miles from midtown Manhattan, and a shuttle bus has been set up to transport those who need a lift. "People use the opportunity to unite and do busi-ness." Mergner offers. "No reason some of it can't be done in transit."

As usual, the panels and workshops are at the heart of the function. Topics include "Selling Jazz On The Radio," "Tourism, Cities, And Jazz Festivals," "Secrets Of Guerrilla Fundraising," "Anatomy Of A Record Con-tract," "The Legacy Of Tony Williams," "Vocalists Are From Venus, Instrumentalists Are From Mars," "Retailers Roundtable," and "Selling Jazz In The New

Millennium." They're curated for pragmatic purposes "We try our best to stay away from people using the forums as commercials for themselves," says Mergner. "Naturally the panels are a little bit more useful to people who haven't been around much. Veterans under stand the lay of the land. Another thing I've noticed is

The

KEEPING SCORE (Continued from page 42) be vulnerable to piracy if not readily

available at retail. She presented

this issue to the Philharmonic's com-

mittee of musicians, who negotiated

with their union, the American Fed-

eration of Musicians, to enable the

Philharmonic to offer the set in

stores. Tower agreed to be the exclu-

sive retail site, offering a total of 500

Tokyo Tower store heard the figure

of 500 and responded, 'That's just for us, right?' " Other promotions

include a sampler CD in the 27,000

subscriber copies of Gramophone's

November issue. The Philharmonic

has produced 2,500 sets; under the

terms of the agreement with the

American Federation of Musicians,

WOMEN AND VIOLINS: Given

what two former prodigies and one

current one have to show this month,

mothers should be running out to

sign up their daughters for violin

lessons Midori who hasn't been

heard from on recordings for a

while, collaborates with pianist

Robert McDonald for the Elgar

and Franck sonatas (Sony) and

shows that advancing years have not

dimmed her soaring lyricism. Anne-

it can sell up to 10,000.

sets, for no profit. Says Haws,

that both vets and newcomers exchange all sorts of information with each other. I used to think a competitive feeling would dominate, but the sense of sharing is really evident."

Artists from several labels are scheduled to do live igs. Performances include Blue Note's Pat Martino: ncord/Stretch's Bob Berg, John Patitucci, and Randy Brecker; RCA's Tom Harrell; JustinTime's D.D. Jackson; and Telarc's Dave Brubeck & Sons 'Most of the labels want in, but sometimes it's a bit sticky for them," reports Mergner. "They offer one per-son, and another artist from the same label wonders Why not me?' We're lucky to have older guys like Brubeck and Martino, who certainly don't need a showcase. I think it's their way of acknowledging past support from people in the industry.

Jazz products and services will have their own forum this year, too. An exhibit hall gives businesses a chance to show off all sorts of wares.

About 20 enterprises-including N2K and the Knitting Factory-have signed up. The convention's guest of honor is Marian McPartland. Registration info can be obtained at 800-866-7664.

EFT COAST: Montreal, New York, New Orleans, Vancouver-there are plenty of cities that believe their own jazz festivals are the ultimate aggregation of musical talent in North America. With each passing year, the San Francisco Jazz Festival becomes a more crucial member of the fraternity

This anum's Bay Area bash runs Oct. 22-Nov. 2. incorporating some of improv's heavy hitters. On different days, it's possible to catch a new trio that features Joshua Redman, Christian McBride, and Brian Blade: hear San Fran resident Joe Henderson lead a band through the arrangements found on his latest Verve date, "Porgy & Bess" "; delight in an organ grinding workout by Jimmy McGriff, Hank Crawford, and Booker T. Jones; or take part in the ROVA saxophone quartet's 20th-anniversary party. Cassandra Wilson, Sonny Rollins, Gato Barbieri, and Danilo Perez are also part of the fest.

One show not to miss is the duet between Charles Lloyd and Billy Higgins. The drummer proved himself to be utterly inspired when playing with Ornette Coleman over the summer in New York. The fest's World Wide Web site is located at http://www.sfjazzfest.

Billboard. Top Jazz Albums...

ARTIST TITLE MINASCRIPTOR THAT I ARE * * * No. 1 * * * OIANA KRALL IMPULSE: 233/GRP (ES) DAVE GRUSIN NOT ENCOURD 10021 2 2 4 PRESENTS WEST SIDE STORY ROYAL CROWN REVUE SUBSTICE ACCOUNTS (3) HEW JACKY TERRASSON & CASSANDRA WILSON BULE HOTE SSHRACAPITEL 4 3 4 RENOEZVOUS OFF OFF BRIDGEWATER WING \$37896 (5) 8 3 DEAR ELLA ROYAL CROWN REVUE WARNER DROS 46125 (6) 7 58 MUGZYS MOVE JOE HENDERSON VEHVE 539046 THE MANHATTAN TRANSFER ATLANTIC 83012/96 11 8 5 SWING T.S. MONK NOK ENCODED 10017 9 15 9 MONK ON MONK DIANA KRALL (10) 17 84 ALL FOR YOU (A DEDICATION TO THE NATIKING COLE TRIC JOHN COLTRANE 2 2 8 8 JOHN COLLINARY
THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
18 18 ROSEMARY CLOONEY CONDIST JAZZ 4754 MOTHERS & DAUGHTERS VARIOUS ARTISTS GIP 9881 13 11 78 PRICELESS JAZZ SAMPLER (14) 11 102 SOUNDTRACK HANGAGA 3607 L/CANTOL LEAVING LAS VEGAS CHARLIE HADEN & PAT METHENY
VEIOX 537130 BEYOND THE MISSOURI SKY (SHORT STORIES) 10 84 (16) 29 78 LOUIS ARMSTRONG RCA VICTOR GRANE GREATEST HITS MARCUS ROBERTS COLUMBIA 68637 5 4 13 ELLA FITZGERALD & LOUIS ARMSTRONG

FINE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON YERVE

NOVEMBER 1, 1997

(19) RE-ENTRY LOUIS ARMSTRONG GRP 9672 20 24 18 JOHN COLTRANE GRP 9874 21 18 18 CLARENCE "GATEMOUTH" BROWN VERVE 537617 GATE SWINGS (22) NE-ENTRY BILLIE HOLIDAY GRE SEZI PRICELESS JAZZ 23 25 8 OSCAR PETERSON OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL 24 22 23 DAVE GRUSIN TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI

TOP CONTEMPORARY JAZZ ALBUMS... * * * No. 1 * * *

EASTWOOD AFTER HOURS , LIVE AT CARREDUL HALL

25 21 3 VARIOUS ARTISTS

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(1)	NE	wÞ	VARIOUS ARTISTS KKSF SJAJEP	LER FOR AIDS RELIEF VOL. 8
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8	4	21	BONEY JAMES WARNER BROS 46548	SWEET THING
1	4	18	JOE SAMPLE WAVMER BROS. 46572	SAMPLE THIS
(3)	9	22	PAUL TAYLOR COUNTDOWN 17755-ULG	PLEASURE SEEKER
5	7	9	BOB JAMES WARNER IROS 46737	PLAYIN' HOOKY

18 8 17 FOURPLAY WINNER BROS. 46661 THE REST OF COURSE AN GATO BARRIERI COLUMNA 62855 11 18 26 RICK BRAUN BUILDINGS 92743/46 EM 13 11 29 BODY AND SOUL CHRIS BOTTI VERVE FORECAST 53713QWERVE (13) 15 4 MIDNIGHT WITHOUT YOU DOC POWELL DISCOVERY 77067 18 4 PIECES OF A DREAM BLUE NOTE CONTEMPORARY SHOSE CAPITOL 15 14 2

DON'T LET THE SMOOTH JAZZ FOOL YA PIECES EARL KLUGH MARNER BROS 46472 16 16 11 THE JOURNEY DAVID BENOIT GRP 9883 17 13 6 AMERICAN LANDSCAPE ROBBEN FORD STRETCHBLUE THUMS 701 L/GRP 19 10 TIGER WALK 19 17 4 COLORS VARIOUS ARTISTS LE MUSIC SASRESVERVE 20 18 32

PETER WHITE COLUMNA 62230 000

NANCY WILSON COLUMBIA 67769

AL JARREAU WARNER DRCS 46454

KEIKO MATSUI COUNTDOWN 17750/ULG ED

THE JOHN TESH PROJECT GTSP 539282

Aburs with the greatest sides gains this week. • Recording industry Assor. Of America (RIAA) conflication for sales, of 300,000 units. • A RIAA conflication for sales of 1 million units with each additional million indicated by a unitered following the symbol. For board sets, and double allows that a setting ther that exceeds has hower, by the NAM pairs showers by the number of docs and/or space. All allows available on casettle and OD. "Attents indicates why available." Sall notices pack or provide in helaborate rittle or 1999, (Rittensfelf) Commignation, and Scientificant is the sales and provided in helaborate rittle or 1999, (Rittensfelf) Commignation, and Scientificant is the sales and provided in helaborate rittle or 1999, (Rittensfelf) Commignation, and Scientificant is the sales and provided in the sales and the sales are sales and the sales and the sales are sales and the sales and the sales are sales are sales and the sales are sales are sales and the sales are sales are sales are sales are sales and the sales are sales are sales are sales are sales and the sales are sale

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LONDONER SIZES UP U.S. PUB SCENE (Continued from preceding page)

the beginning of this year in peer's L.A. studios, and they're building up as well. Their higgest strength is their songwriting, which is the best I've heard of its style for 10 years. Chris Seefried is Joe 90's lead singer and writes the lyrics for their songs. Anoth er artist we're working on is Joanna de Sevne, who's been associated with peermusic (U.K.) and is moving out to the States to continue her development. She's a singer/songwriter with a very modern individual style and sound and

Sophie Mutter teamed up with

Kurt Masur and the New York

Philharmonic last summer for the

Brahme concerto and Schumann's

"Fantasie"; a vibrant live recording

Lloyd finds that there is a growing acceptance for electronic music in all its forms, including techno, in the States but there is still a his market for "a great hand or singer with great songs and stage and recording techniques to match." The size of his adopted country does, at least, present opportunities for bands like Jimmie's

ing skills sometimes for years before they attract influential attention and graduate into the hig time. Lloyd finds considerable respect for British talent and ideas and reckons that British bands have a fair chance of making it in the States, providing they can match the exacting standards of American bands in terms of repertoire, performing skills, and presentation, "I know there is some concern about

on Deutsche Grammophon is the

result. And a recent entrant, Sony's

17-year-old Hilary Hahn, has a

muscular but able way with Bach

Chicken Shack to hope their perform-

sonatas and partitas.

falling record sales, but if the emphasis is put on quality, the public will buy," Lloyd says. "I'm looking for great artists with great songs and sensible deals that both artist and record company regard as fair. I want artists we're involved with to make two, three. four, or more records, minimum. The biggest challenge is not just to establish artists' careers but to systain and expand them."

A TWIST OF JOBIM

CARAVAN OF DREAMS

DREAM WALK

IF I HAD MY WAY

SAX ALL NIGHT

Studio Action

Electric Lady's Early Mystique Gains '90s Edge

BY PAUL VERN

NEW YORK—Even before it opened in 1970, Jimi Hendrix's Electric Lady Studios was one of the most-talkedabout recording facilities in the world—a state-of-the-art creative haven for one of the most gifted and

mercurial artists in the business. Twenty-serve years later, the New York studio retains all lis mystique, even as it keeps up-to-date with the latest technological developments. Perhaps the most cloquent indicator of Electric Lady's dual role as rock-histopic to the control of the control

That board sits in Electric Lady's Studio B, which was recently refurbished for the first time since 1984. "Once the console went into the

"Once the console work into the room, everybody was completely in abock," says Electric Lady president of the facility. "SLS are usually battle-ship gray, so when you look at the purple one, it's easier on the eyes and it just comes to life. And it sounds terrific. You can work a long number of bours, and it doesn't tire you out."

With the studio contemplating adding a second SSL 9009, SSL excess raised the natural question of whether campbell would order another purple console. Upon reflection, Campbell Gedied that Electric Lady's second SSL 9000 would be red. "At that point the property of the

pany that bears his name.
"The room books itself," says Campbell of the Focusric studio. "Whenever I ask one of my really big engineers, What would we do if we replaced the Focusrite somewhere down the road?" their eyes just pop out of their heads, and they say, 'Don't touch it' They claim it's one of the best-sounding ana-

log boards ever built."

Upstairs, in what used to be Hen-



Say 'It Ain't Necessarily So.' Jazz, saxophonist Joe Henderson, right, and guest vocalist Chaska Khan collab orate on Henderson's Verve Records 'Porgy' & Bess' project at Signet Sound Studios in Los Angeles. Khan sang' It Ain't Necessarily So. The album, which also features Sting performing "Summertime."

drix's living quarters, sits Studio C, a small, SSL 4000-equipped room in which groups ranging from Alice In Chains to C+C Music Factory have recorded.

Campbell says Electric Lady's renovation and equipment investment reflect an upturn in the New York recording market after lean years in the early '90s.

"It seems people are taking more time in the studios than, say, between 1989 and 1994, 'she says. "For whatever reason, there was a big switch to the home-recording market. They'd track in a big studio, they'd go to their house for two to five weeks, and come back to the studio to mix. And now we're finding that sound quality is increasingly important to artists, so they want the full capability of multi-

track recording."
Recently, Electric Ludy hosted Recently, Eryordue-rong finer Eddie Kramer for a romix session for the recently released Experience Hendrix/MCA title "South Saturn Della", a Hendrix solo album consisting of previously unavailable tracks. Kramer worked at Electric Ludy with the late artist's sister, Janie Hendrix, who is sister, Janie Hendrix, and the Michael Control of the Con

"The Jimi thing carries over," says Campbell. "Everybody's dedicated to the studio, and I try to operate it the way Jimi would have wanted it." Hendrix built Electric Lady in 1970

retentry dum. Jeter the Lady in 1900 as an oasis from the tumuliusus New Arman and Arm

Although it was launched with great fanfare and served its intended purpose of furthering Hendrix's creative needs, Electric Lady languished after Hendrix's death in 1970. After a long series of legal entanglements, current owner Alan Selby purchased the facility from the Hendrix estate in the late 70s and turned it into one of the most

thriving recording stables in the world. During the '50s, we did a termendous amount of big rock records—a lot of records with Bob Clearmountain and Jimmy Jovine," recalls Campbell, who joined Electric Lady in 1882 as a maintenance intern. "There were two world with the control of the control of the world world with the control of the very record of the control of the very record of the control of the the room with a bass reference line, and they overdubbed from there." Because so few aritists used Studio Because so few aritists used Studio

Because so few artists used Studio As iso booths in the '80s, Campbell had them removed them during the room's recent renovation. "It seemed that the instant they

were taken out everybody said, Where are they?" says Campbell. "They wanted to start recording live again with a drummer in a booth, a guitar player in a booth, and everybody with visual contact playing live."

Despite some clients' protestations,

Despite some clients' protestations, the opening of the tracking space in

Studio A has produced another windfall for the label: an environment more conducive to the studio's popular radio series. Starting in the late '80s, Electric Lady's has hosted ayndicated broadcasts, sometimes with live sudineces, sometimes with just an artist and a DJ. That series continues as strong as ever, with recent clients including Teenage Fanclub for the 'Columbia Radio Hour.' Morrissey

and Jamiroouai for "Modern Rock

Live," and Ric Ocasek for "Rockline."
"These shows give us a lot of mileage,
because they promote the studio to a
national audience," says Campbell.

national audience," says Campbell.
Among other changes at Electric
Lady have been an ongoing refurbishment of the studio's façade. Gone is the
trademark curved-brick exterior,
which made the studio a recognizable
fixture along Greenwich Village's
bustling West Eighth Street but gave
yagrants a convenient ulace to relieve

themselves. When the facelift is completed, the building will have a window with some kind of visual element that

calls attention to the studio.

Besides Selby and Campbell, Electric Lady is staffed by assistants Andy

Salas, John Seymour, and Brian Sperber—who recently had the distinction of engineering the latest album by Japanese sensation Dreams Come True at Electric Lady after assisting

on an earlier project.

PRODUCTION CREDITS

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROC
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	YOU MAKE ME WANNA Usheri Jermaine Dupri (LaFace/Arista)	EVER/WHERE Tim McGraw/ J. Stroud, B. Gallimore (Curb)	WALKIN' DN THE SUN Smash Mouth/ Eric Valentine (Interscope)	TDUCH, PEEL, AND STANO Days of the New/ Scott Litt (Outpost/Geffen)
RECDRDING STU0(O(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUO (Nashville, TN) Chris Lord-Alge	H.O.S. RECORDING (Redwood City, CA) Enc Valentine	W000LANO STUDIOS ALLEN-MARTIN STUDIO (Nashville, TN/Louisvill KY) Bill Klatt
RECORDING CONSOLE(S)	SSL 4072G+ w/Ultimation	ODA AMR 12	SSL 4000E with G series computer	Neve 8128	Neve 8068/ Sony MPX 3000
RECOROER(S)	Sony 3348 digital	Sony APR 24	Mitsubishi XB50	Studer A800/Ampex MM1200	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Oupri	LOUO RECORDING (Nashville, TN) Chris Lord-Alge	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ wrUltimation	SSL 4064G+ w Ultimation	SSL 4000E with G series computer	Neve 8128	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer A827	Mitsubishi X850	Studer A820/A800	Studer A820
MASTER TAPE	OAT	Ampex 499	Ampex 467	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUNO Herb Powers	MASTERING LAB Doug Sax	BERNIE GRUNOMAN MASTERING Brian Gardner	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	UNI	WEA	WEA

10 1997, SHIDDAY/SPT Communications, Hot 100, WAS & Country appear in this nature each time, Maintenam Hock, Modern Rock, Rap, Adult Contemporary, Club Play, and Ganca Sales rotate weekly.





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Albertini New SNEP President | Japanese Court Rulings Sony CEO Heads VAT, Royalties Efforts

BY REMI BOUTON

PARIS-A new face might be taking over SNEP, but the agenda of th French record labels' organization will be dominated by the same issues.

Sony Music Entertainment France chief executive Paul-René Albertini was unanimously elected president at a board meeting Oct. 16. But, as under his predecessor, Patrick Zelnik, value added-tax (VAT), mechanical royalty rates, and the division of income from neighboring rights will remain pressing priorities for the body.

Zelnik, the former chairman of Virgin France, was due to remain SNEP president until June 1998. However, his decision to leave Virgin to set up a new independent company, Naive (Billboard, Sept. 20), prompted his peers to search for a new president on the grounds that Zelnik would not fully represent the whole record industry in his new role.



Albertini was elected unopposed, as no other candidate applied for the posi-

Albertini has been elected for an interim period that runs until June

1998. At that point, the general assembly of the organization will elect its president with a two-year mandate.

The departure of Zelnik, who will remain a member of SNEP and an active industry lobbyist, marks the end of a era during which Zelnik personified the French record industry's fight for the recognition of records as a cultural good which, therefore, would be subject to a lower VAT rate

VAT will remain a hot issue for Albertini, along with the negotiations on mechanical rates with authors' hody SDRM and discussions with organizations representing artists over the split of the proceeds from neighboring rights.

Hervé Rony, GM of SNEP, says that SNEP lobbying action for a lower VAT rate will not slow down. "We know that the real deadline is 1999, with the harmonization of VAT rates within the European Union, but if we don't act day-to-day, Brussels will be more than pleased to bury this issue," says Rony. (Continued on next page)

Renew Battle On Piracy

BY STEVE McCLURE

TOKYO-Two court rulings here are being seen as the beginning of a new era in the fight to combat distribution of pirate and bootleg product in Japan. For the first time, foreign licens

and artists have successfully used the Japanese legal system to clamp down on pirate and bootleg releases of their material being sold here. As a mature music market Japan is

not plagued by the kind of rampant piracy seen in many of its Asian neighbors. Several high-profile cases in the past have largely wiped out pirate and bootleg domestic product, but as anyone who has ever walked through a Japanese railway station can attest, illegal foreign product is still

The Tokyo High Court recently sued a provisional ruling that found Tokyo-based company Joy Sound guilty of unauthorized reproduction of sound recordings, specifically 44 titles in its "Hits & Hits" and "Best Series"

foreign-music compilations. Those albums comprise foreign hit singles from 1968 until 1993, with just about any act that ever had a song on Billboard's Hot 100 chart in that period The court ordered Joy Sound to

cease the manufacture, import, and distribution of the CDs and to hand over its remaining stock to the court.

The company had previously appealed an earlier ruling by the Tokyo District Court, which while finding that Joy Sound was unable to prove that it had issued the compilations legally, also found that the plaintiffs were unable to prove that they bad the exclusive rights over the recordings. The High Court accepted that the plaintiffs did indeed have such

Just how many of these recordings were sold in Japan is unclear, according to the Recording Industry Assn. of Japan (RIAJ), but they were available throughout the country. In the bootleg case, the Tokyo Dis-

trict Court ruled that Tokyo-based Disc Rockplace was illegally import-ing and selling bootleg CDs and videos of live shows by such artists as David Bowie and Kate Bush.

The ruling followed a police search of the company's offices in an area west of Tokyo's Shininku Station Three individuals found to have violated Japan's Copyright Law were

given prison terms and fines. The two lawsuits are historic because they mark the first time foreign rights holders have granted power of attorney to combat piracy and boot-legging in Japan. Under Japanese law power of attorney can be granted only

when there is a specific reason to do so. This, explains Jiro Imamura, deputy manager of the RIAJ's copy right department, has made it difficult to move quickly against pirates and bootleggers dealing in foreign prod-

"As long as the Japanese legal system (Continued on next page)

Andrew Lloyd Webber's RUG Restarts Its Record Branch

LONDON-Andrew Lloyd Webber's Really Useful Group (RUG) is raising the curtain-again-on its record division and has recruited a senior executive from EMI Records U.K. to direct the show.

The unit enjoyed British chart action during the late '80s and early



ums from such Lloyd Webber musicals as "The Phantom Of The Opera" and "Joseph And The Amazing Techni-

color Dreamcoat." From the latter, it scored a No. 1 single with Jason Donovan's "Any Dream Will Do" in 1991

Effective Dec. 1, Tris Penna has een named managing director of RUG's record division. Only seven weeks ago, be was appointed head of A&R at the EMI U.K. label. reporting to its new managing

director, Neil Ferris.

Penna, 35, who has been at FMI since 1987, says it was a tough decision, ultimately influenced by the challenge offered by the company associated with Lloyd Webber,

wbom be calls Britain's "most successful living composer." He ly Useful Group is incredibly well poised to goand to leadwhere popular

music is moving. I don't see British indie [rock] music dominating

the world, but I see British popular music doing that. "EMI made it very plain that they wanted me to stay. There happen to

be four managing directors at EMI [already], and no such post was (Continued on next page)



Mario Monti, the European Union commissioner responsible for copyright, in Brussels to press for copyright protections relevant to the digital era (Billboard, Oct. 18, Oct. 25). Monti is pictured, center, with glasses, greeting David Fine, chairman of the International Federation of the Phonographic Industry. Also pictured, from left, are Warner Music Europe president Manfred Zumkeiler, Poly-Gram continental European president Rick Dobbis, and Universal Music Interna tional eanior VP Tim Rowan

FJMS 🚓 lynden davidhall medienne 4 my pain e from the Top 20 single success of Circles. Positive release Adam F's stunning debut sibum 'Coloure' I ring true and practice and often dangerously executive. His tive sets rock...... He's bound for success

newsline...

SPANISH VIEWERS can now see MTV Europe as part of the basic packet of nnels offered by the country's two digital satellite TV platforms, Canal Satelite Digital (CSD) and its rival, Via Digital. The service began Oct. 13.



CSD, which went on the air in January, claims more than 200,000 sub-scribers, while Via Digital, which has been operating for just over a month, says it already has 120,000 clients. MTV Europe now has 60 million subscribers, "We are enthusiastic about this move into an important market and expect to increase our already numerous audience [in Europe]," says Michiel Bakker, managing director of MTV Northern

Europe. Meanwhile, MTV has lost its main window in the Czech and Slovakian Republics. Kabel Plus, the main cable operator in the two territories, reaching 440,000 subscribers, is now offering French music channel MCM International and Muzzik instead, claiming that they offer "a broader range of music programming appealing to a wider age range of view-HOWELL LLEWELLYN and REMI BOUTON

SONY MUSIC is releasing 30 catalog titles in Europe on MiniDisc, putting them for the first time in its Nice Price range. The selection includes Janis Joplin's "Greatest Hits," Santana's "Abraxas," Simon & Garfunkel's "Bridge Over Troubled Water," Bob Dylan's "Blood On The

Tracks," Michael Jackson's "Off The Wall," and Sade's "Diamond Life," as well as albums from Mariah Carey and Celine Dion, among others. Eleven of the albums are

being made available on the format for the first time. Sony reports that sales of MiniDisc players this year have been growing at five times the 1996 rate in Europe, where it has around 80% of the hardware

FORMER U.K. DANCE MOGUL Morgan Khan is returning to the business after a six-year absence with a new company, Pisces Productions, and two specialist imprints. Khan, whose Street Sounds label did much to popularize the genre—including many U.S. artists—during the 1980s, has been scouting new acts in the U.K. and U.S. and plans his first British releases in January or February. He plans to channel garage, house, Latino, techi swing, hip-hop, rap, soul, and R&B product through new labels Music With Attitude and United States of Dance

SONY

THE GERMAN ASSN. OF MUSIC PUBLISHERS has named Georg Gruetzner managing director. He also takes the top post at the National German Assn. of Music Retailers and the German Piano Industry Assn. Gruetzner, 38, who comes from a trade association in the construction industry, succeeds Dr. Hans-Henning Wittgen, 65, who is retiring after 35 years in the three roles. The organizations will honor Wittgen at a Nov. 19 reception in Bonn. WOLFGANG SPAHR

THE BRITISH ACADEMY OF SONGWRITERS, COMPOSERS & AUTHORS gave its 1997 Gold Badge Awards Oct. 15 at the Sayov Hotel in London. The honors recognize "a special or lasting contribution to Britain's entertainment This year's winners were publisher/manager Deke Arlon; radio presenter Ken Bruce: Music Publishers' Assn. general secretary Peter Dadswell; singer Kiki Dee; percussionist Eric Delanev; glam rocker Gary Glitter; Equals founder and solo artist Eddy Grant; record engineer Keith Grant; composer/producer/publisher Tony Hiller; plugger/musician Judd Lander; composer/producer David Mackay; publisher Stuart Newton; singer Frankie Vaughan; and former Yes member Rick Wakeman.

The International Federation of the Phonographic Industry (IFPI) raisased its half-year world market figures Oct. 15. Here are the figures for each of the top 10 non-U.S. world markets compared with the same period in 1996. Sales figures are in millions and listed in local currency, except where stated.

	JANJUNE 1997	JANJUNE 1996	'96/'97 CHANGE
JAPAN	354,214,7	344,149,1	3%
GERMANY	2,256.0	2,155.0	5%
U.K.	660.0	705.2	-6%
FRANCE	5,322.8	5,225.3	2%
BRAZIL (U.S. \$)	550.3	503.3	2%
CANADA	495.8	460.4	8%
SPAIN	41,850.2	37,435.1	12%
NETHERLANDS	550.0	529.0	4%
AUSTRALIA	369.6	410.4	-10%
SOUTH KOREA	185,437.3	175,615.9	6%

IFPI notes: Italy would normally be within the top 10 but, due to lack of data for 1997, has been replaced by South Korea. Germany figures represent reporting companies only, approximately 85% of the total legitimate market. Netherlands figures are estimated from growth in reported trade shipments.

Indian Pop Acts Find Boost Via Channel V

2nd Awards Show Features Local, International Artists

■ BY GEOFF BURPEE

DELHI, India-Channel V's championing of India's burgeoning Hindi popnoid off at the broadcaster's awards

Oct 18 hore Such top Indian acts as Lucky Ali, Daler Mehndi, and Sukhbir appeared alongside Spice Girls, Jon Bon Jovi, and No Doubt at Delhi's Indira Gandhi Sta-

um for the awards. Hindi pop diva Asha Bhonsle was the biggest winner, with four of the night's 25 awards: Bhonsle's PolyGram r "Janaam Samjha Karo" took best Indian album, and the title track, written by icist Majrooh Sultanpuri, won best Indian song; the artist was also lauded as best Indian female artist and received the channel's Freddie Mercury

Award for artistic excellence. Sari-clad Spice Girls, winners of best international song, for "Wannabe, opened the show, arriving onstage on five trishaw-style motorbikes, used as taxis here, and performed "Spice Up

Your Life" and "Wannabe," but disappointed later by not claiming their

Bon Jovi performed three songs for the appreciative crowd—"Dead Or Alive." "Dancing With The Queen Of New Orleans," and 'Jeannie Don't You Take Your Love To Town"-and took home three awards



video for "Mid-night In Chelsea," best international rtist, and an honorary Special Film Work award)

(best international

This year's show, which cost an estimated \$1 million, was sponsored by Indian home electronics manufactures Videocon, and it is viewed within the local industry as an affirmation of the event's future.

Some industry sources criticized the five-hour length of the live show and the priorities afforded to international acts. Yet even critics recognized it as the first

successful event of its kind in the con try and said that it would not be the last. Music industry execs were pleased with the ahow's progress since last

year's debut in Bombay, which many reported as being hampered by location, production, and talent problems. "It's a good start," says Atul Churamani director of independent label Magnasound. "Last year was not a success, but this time they got the correct names at the correct time. I think it was very important and that they got a good

The success of the show is viewed as a shot in the arm for the developing Hindi pop scene, now rivaling "Bolly-wood" film music, which has dominated

show in.

m music, which has dominated the market. Hindi pop artist Suneets Rao, whose

"Kesariya" was nominated for best Indian music video, said, "Now there is no more room for mediocrity. Now you have to get up there alongside Jon Bon Jovi and No Doubt. For us to to stand up (Continued on next page)

JAPAN COURT RULINGS RENEW BATTLE ON PIRACY

(Continued from preceding page)

stays the same, such cases will continue to be complex affairs," Imamura says. "But now we've learned how to get power of attorney [from foreign rights holders], and it should be easier to file such suits in the future. But Tower Records Far East mana

ing director Keith Cahoon thinks the Japanese music industry should do more to fight pirates and bootleggers. "I see no evidence whatsoever that there's been any crackdown," says Caboon "You still see the same sort of pirate compilations in train stations

ALBERTINI (Continued from preceding page)

SNEP is the prime mover behind the European Assn. for a lower VAT rate (Billboard, July 12).

Another hot issue is the current discussion with mechanical society SDRM to negotiate a new, national

mechanical rate. "It is a very strategic issue," says Rony. "The money involved is considerable, with several million france at stake" (see story page 3). Another issue on SNEP's agenda is

the negotiations with performers' groups SNAM and Spedidam on the division of neighboring rights royalties. The discussions, though, have reached an impasse.

Now more than a year old, this dispute is "poisoning the whole climate in the music industry," according to one record company executive. Adds Rony, "We regret the sttitude of artists' representatives who, on one hand, accuse us publicly of being gangsters and, on the other hand, continue to have infor-mal negotiations with us."

SNEP has also announced that it has indefinitely pulled the plug on the annual Semaines du Disque. Launched three years ago, the weeklong, panindustry promotion aimed to persuade more consumers to visit record stores. Last year's project cost SNEP around 12 million francs (\$2.1 million), according to Rony.

everywhere. I've never seen any Japanese record company take any interest in pursuing bootleggers or

Cahoon also notes that with few if any exceptions, foreign product ac-

counts for all the product involved. The civil suit against Joy Sound was filed by the six major international record companies through their Japanese affiliates, while the criminal suit against Disc Rockplace was launched after Japanese prosecutors were granted power of attorney by foreign licensors through their local licensees.

The RIAI says that almost all pirate and bootleg product sold in Japan is manufactured outside the country. In the Joy Sound case, for example, the CDs were pressed at a South Korean

The size of the Japanese pirate/boot leg market is unclear. Imamura says that when the International Federation of the Phonographic Industry asks for such data from Japan, the RIAJ can only answer that it is "not available." He says, however, that it is much less than the ballpark 3% figure cited by one industry source bere.

Meanwhile, sales of unauthorizedbut-legal compilations of foreign product recorded before 1972 are still sold in places like railway and subway stations. Revisions to the Copyright Law extending retroactive copyright protection up to the worldwide standard of 50 years went into effect March 25, but distributors of sound recordings made before 1972 are allowed to sell off stock manufactured before the law was revised last Decem-

The RIAI's Imamura says the association will keep a close watch on such merchants to make sure they stick to selling their inventories and not new product, but admitted that a lack of manpower makes it difficult to ensure they are keeping to the letter of the law.

ber

ANDREW LLOYD WEBBER (Continued from preceding page) available. I can't expect som

resign to keep me there." He also cites the caliber of executives at the RUG group, among them board member John Reid, whose management clients include Lloyd Webber and Elton John. EMI executives were not available

to comment on Penna's departure, although a source at the label contends that remaining members of his A&R team, including Nick Robinson and Anna Carpenter, will be more than canable of maintaining continuity while Ferris decides on a successor. That appointment is not expected immediately.

Once installed at RUG's London headquarters, Penna will be involved in signing new talent for publishing and recording. He says that the label has no artists on its roster at present. "Up to now, its main focus has been the exploitation of Andrew's work." Worldwide dis-

tribution of the imprint is handled by PolyGram, which acquired 30% of RUG in 1991. At EMI, Penna held a number of

marketing and A&R posts and was involved with the careers of Blur, the Pet Shop Boys and Morrissey; prior to that, he worked for Chappell Music. On a freelance basis, he will continue to handle an EMI project with Neil Tennant, the latest installment in the "Red Hot And . . series of charity fund-raising albums. This features the works of Noel Coward, performed by such acts as Elton John, Marianne Faithfull, Suede, and the Pet Shop Boys. Tennant and Penna are executive producers.

The outgoing managing director of RUG's record division is John Waller, who joined the company in

ADAM WHITE

International Canada

BACKSTREET BOYS

(Continued from page 9) Bert Meyer. The album continues to fly

high in Music & Media's Eurochart Top 100, compiled from pan-European sales charts. It site at No. 9 for the week of Oct. 18, and it hit a high of No. 2 on Aug 16

The group is equally powerful in Southeast Asia, recently topping the Malaysian album chart via its release there on licensee Form Records, and Jive's own dats puts the act at gold, platinum, or multi-platinum in more than 30

Further evidence of the group's international pre-eminence came earlier in October, when a planned free open-air performance at Mostenses Plaza in Madrid was canceled by the Spanish police for safety reasons, due to the sheer number of fans packed into

the location. Such widespread success comes in spite of an enforced lack of synchronicity in Backstreet Boys' releases. The group's self-titled debut album was released internationally last year and now has sales estimated by Meyer at 7 million. But that album never appeared in the U.S., where its European debut hit, "We've Got It Goin' On," stalled at No. 69 on the Hot 100. Various other versions of the two albums have appeared in other territories, but Jive is now able to enjoy its first simultaneous internation al single release for the group with "As Long As You Love Me," which is already a top three hit in the U.K. The track is the group's fourth consecutive release of 1997 to reach the top five there.

"We've been exceedingly patient in America," says Jive president (U.S.) Barry Weiss. "We're the source company that signed the group, and we've taken a global view, which is atypical for Americans

Tive everytives in the ITK ITS and Netherlands agree that the Boys' passport to worldwide success has been stamped in a banner year for global pop acts. Led by Spice Girls and Hanson, pop artists have shown during 1997 that they can sell albums as well as singles, a trend that retailers say extends to the Backstreet Boys and beyond.

HMV Records buyer Chris Giles, currently on assignment at the chain's year-old store in Oberhausen, Germany, says that the Backstreet Boys' popularity in the first country to welcome them shows no signs of diminishing. "They still do very well, they're definitely the boy band of the moment, and they'll be one of the main sellers through to Christmas in that type of music." Giles

Backstreet Boys have also pulled off

the feat of solid album sales in the singles-driven pop market. "In the previ-ous wave of Eurodance acts, those artists hardly sold any albums, Meyer. His colleague Martin Dodd. A&R manager of Europe, notes his surprise that Universal's teen-leaning act Aqua has opened so strongly with its first album, "Aquarium," in the U.S., adding that a previous pop phenomenon on Jive could have benefited from this more sympathetic environment.

Td love to say we're soothsayers and we saw the landscape changing toward pop," says Weiss, "That did happen somewhere during the process, but it was more about taking a common-sense approach, knowing that this thing was really happening around the world but that America would always be the hardest market to break this band "We said to ourselves, waiting is bet-

ter, firstly because the more international information and word-of-mouth we can build on the group, the more ammunition we have in America, and secondly because we'd been hitting the teen fanzines doing 1,800 numbers and all those things for two years without a record being out."

The Backstreet Boys' chart-topping achievements in Malaysia are appropriate, as Mever remembers it was at a BMG conference in May 1995 there that he first saw the group perform. "The first album was a joint A&R exercise. with European pop and R&B ballads from the States, and the combination of unds worked really well," he says.

Co-writing and production for some songs on "Backstreet's Back" were overseen by Zomba Music Publishing, so the album features European and U.S. hitmakers, including Denniz Pop, Kristian Lundin, and Max Martin at Cheirion studios in Sweden, as well as London-based Robert John "Mutt" Lange and Steven Linear and such New York writers as R&B team Full Force and Jolyon Skinner, Larry Campbell,

and Timmy Allen. On Oct. I last year, Jive switched distribution in several major territories from BMG to Virgin, which now handles the company's releases in southern urope, the former Eastern bloc, Africa, and Latin America.

Releases go through the Zomba Group in the Germany/Switzerland/ Austria, Scandinavian, and Benelux territories. BMG continues to distribute Jive in Canada.

Meyer also credits the quintet's Orlando-based management company, the Wright Stuff, headed by Johnny Wright, as being "totally instrumental in its success

Steve Power, U.K.-based program controller for Power FM and Ocean FM in Hampshire, says the group has moved past the credibility problems sometimes associated with teen-oriented music. "They had two stigmas to overcome," he says. "One was being a boy band. The other was the image of clean-cut Americans, which led peop to wonder. 'Is this the next New Kids On The Black?

Backstreet Boy Kevin Richardson says the group members were aware of the "boy band" stigma. "With New Kids On The Block and Take That, most of their fan base was the young teen market, so as soon as you see another bunch of guys, you stereotype them or put them in the same category," he says. But breaking out internationally

before their commercial homecoming has been beneficial, he adds. "That success made us more well rounded. It changed our perspectives on the way the world is Richardson also notes that U.S.

awareness of the quintet had been helped by its early success in Canada which was fed by club appearances. He says WBBM (B96) Chicago was one of the first to pick up on the buzz of "Quit Playing Games" from over the border. After completing their first U.S. tour. an eight-date itinerary that ran Sept. 21-30, the Backstreet Boys were sched-

uled to appear on Nickelodeon's "The Big Help Show" Oct. 19 and at the MTV Europe Music Awards Nov. 6 in Rotterdam, the Netherlands, with extensive ouring in Southeast Asia during the fall. Beyond that, says Richardson, the Boys plan to extend their reach to more mature sudiences

Stan Rogers' Music Not Forgotten Interest In The Late Folk Singer/Songwriter Still Strong

■ BY LARRY LeBLANC pion Rogers was Raffi, who recorded his "Forty-Five Years," "Barrett's Privateers," and the arresting title track, "Fogarty's Cove" quickly launched

TORONTO-Heading home from an appearance in 1983 at the Kerrville (Texas) Folk Festival, musician Stan Rogers, along with 22 other passeng died aboard Air Canada Flight 797. Along with Ian & Sylvia, Gordon Lightfoot, and Joni Mitchell, Rogers was

one of Canada's most significant contemporary-folk performers. Says Lightfoot, "The tragic manner of his death makes it . . . what can you say about a thing like that? His material has stood the test of time, and so has his legend." Credited with eight albums, three

released posthumously, and subject of a film documentary ("One Warm Line"), a biography ("An Unfinished Conversation-The Life And Music Of Stan Rogers" by Chris Gudgeon), and various tributes, this grass-roots minstrel continues to have strong appeal. Over 70 World Wide Web sites deal exclusively with his music.

Fogarty's Cove Music & Cole Harbour Music Inc., operated by the singer's widow, Ariel, in Dundas, Ontario, has scheduled two albums of previously unissued Rogers recordings for release in spring 1998. First is the ten-tatively titled "From Coffeebouse To Concert Hall," a collection of several Canadian and American concert recordings. The second album will primarily contain CBC radio performances, as well as studio outtakes.

"Interest in Stanl is as strong as ever, or even stronger," notes Paul Mills, Rogers' producer and guitarist. "The interest is being driven by the music. It's important music

"He was a great songwriter and a great storyteller," agrees Rawlin's Cross bagpiper Ian McKinnon. "He told stories very well. There's a very strong lyric . . . then there's this extraordinary voice delivering it up. There's been no one to equal him since

Says Halifax, Nova Scotia singer/ songwriter Terry Kelly, "What drew me to Stan was his ability to paint pictures with very few words. Some songs are long, but every phrase gives them an ge. Not only an image but a feeling." One of the first performers to cham'Forty-Five Years" early in his career. 'Stan was larger than life," he says. Since his death. Rogers has been the

subject of numerous song tributes. including two by his brother. Garnet Rosers, ("In These Golden Fields" and "Night Drive"), and others by such respected folk artists as Bruce Guthro "Stan's Tune") and David Essig ("The Old Blue Van").

The number of contemporary Cana dian artists who've been influenced by Rogers include Blue Rodeo, Colin James, James Keelaghan, and most Atlantic Canadian performers. Club audiences in that



region expect acts to perform Rogers' signature tun "Rerrett's Prive. teers," "Northwest Passage," and The Mary Ellen Carter." "Everybody on

the East Coast went through the [pub circuit] doing Stan's material,

says concert promoter Brookes Diamond. Three years ago he organized a Rogers tribute at the Rebecca Cohn Auditorium in Halifax, captured on two albums, "Remembering Stan Rogers, An East Coast Tribute" (Volumes I and 2), on Atlantica Music.

In July, the first Stan Rogers Folk Festival was held in Canso, Nova Scotia. a small fishing village where Stan's mother was born. There, Rogers spent summers as a child hearing his uncles play folk music in kitchen settings. An estimated 10,000 people came to hear Rogers' songs performed by J.P Cormier, Rawlin's Cross, Valdy, Connie Kaldor, Quartette, and Ron Hynes. Another early champion of Rogers

was Mitch Podolak, then director of the Winnipeg Folk Festival, who in 1977 financed the singer's debut album, "Fogarty's Cove." released on his Barn swallow label, Asks Podolok, "Why would I finance a record? I really loved and believed in Stan. Nobody then was writing like him '

Filled with such Rogers classics as

U.K. boy band Code Red on its song

Rogers' second album, "Turnsround" (1978) on Fogarty's Core Music, is more subdued than his debut, showcasing a songwriter still in development. "Be-tween The Breaks... Live!" (1979) was an accomplished concert album, while his final studio album before his death

Rogers' career in Canada

"Northwest Passage" (1981), displayed his best studio work. Following Rogers' death, there came the sparse-sounding album "For The

Family" (1983), on which he performed the traditional folk music he grew up on. The album, his sole one not on Fogarty's Cove Music, was released by the U.S. label Folk Tradition, "From Fresh Water" (1984) featured mostly Rogers' songs about the Great Lakes region of Canada and the rancous concort album "Home In Halifax" (1993), first recorded in 1982 for radio and television by the CBC in Halifax, nicely captures Rogers' appeal as a performer. In 1996, there 'Poetic Justice," consisting of two CBC-Radio plays, aired in the mid-1970s, featuring Rogers' music. It's difficult to determine the extent

of Rogers' sales in Canada because, until 18 months ago when Vancouver based Festival Distribution began handling his catalog for most retail accounts, distribution had been divided among several sources. A substantial portion of his sales derive from gift stores and small independent retail stores undetected by SoundScan, which was launched in Canada in late 1996. "Sales figures mean nothing to me, says Ariel Rogers, "What do they mean? Are [sales figures] going to

make us sell more or make me feel better because he's dead?" In 1978, to record "Turnaround," Stan and Garnet established Fogarty's Cove Music. Ariel purchased Garnet's share of the label in 1984 and merged it with her own company, Cole Harbour Music Ltd., the next year.

"Sales are consistent," says Jack Schuller, president of Festival Distribution. "We do several thousand of each title every year. I'm certain that 'Fogarty's Cove' has gone platinum [100,000 units in Canadal. It still sells thousands

[of copies] a year." "We keep his entire catalog stocked," says Andy McDaniel, Maritime independent buyer for the Sam the Record Man store in Halifax, "All of the albums sell." At the time of his death, Rogers was beginning to attract attention beyond Canada, performing with great success

on the U.S. folk circuit, Today, Fogarty's Cove Music is represented there by Alcazar Productions of Waterbury, Vt., ith distribution handled by its af ed company Silo Inc., Distribution North America, and Bayside Distributors. "His sales are very consistent," says Joan Hale, manager of Aleazar Productions, "His sales are solid sales... We're

talking (sales) in the thousands figures for each title each year, but these are albums which have been out for years. Adds Kris Taylor, buyer with the Amadeus record store in Portland. Maine, "He's always sold [at this store], but I don't know about elsewhere. One thing we often hear is you can't find his stuff anywhere else.

INDIAN POP ACTS (Continued from preceding page) and be regarded as a separate pop

industry is fantastic." Sony Music Entertainment (India)

managing director Vijay Singh calls the "very significant for Hindi pop in every way. Seeing the lineup of international artists performing on the same stage as the Indian artists has a legiting influence and provides a lot of credibility." No Doubt (which won best interna-

tional group) enjoyed a heated reception for airtight versions of "Don't Speak" and "Spiderwebs": No Doubt bassist Tony Kanal, whose family is based in Bombay, acknowledged his Indian heritage with an emotional acceptance speech. Australia's Savage Garden, who swept the Australian Record Industry Assn. Awards in 1997 with 10 trophies, received the best newco er award and performed. The crowd's heart remained firmly with the legendary Bhonsle, who also dueted with

"We Can Make It." which appears as a bonus track for the Indian market on Code Red's upcoming PolyGram album. Code Red, who spent a total of three months in 1997 in Asia promoting its music, regarded the duet as an bonor: "For a new act like us, it's a massi market," says the band, whose "This Is Our Song" was nominated for best debut song. "This show goes everywhere in the country, places we can't go." The telecast of the awards, put together by Channel V producer Jeremy Azis and the channel's director, Royston Mayoh, was broadcast Oct. 19 and repeated Oct. 21, 22, and Sunday (26) throughout Channel V's southern Asian beam for the subcontinent and Southeast Asia; the show will be repackaged for other markets throughout Asia as well as Europe, Australia, and the U.S. in the coming weeks.

BILLBOARD NOVEMBER 1 1997

HITS OF THE WORLD



APAN	(Demps Publications Inc.) 10/27/97	GERMANY (Media Control) 10/21/97			U.K. (Chart-Track) 10/20/97			FR	FRANCE (SNEP)FOP/Title-Live) 10/18/97			
HIS LAST	SINGLES		LAST	SINGLES	THES	LAST	SINGLES	THES	LAST			
	WMITE LOWE SPEED TOTAL COURSE	WEE	(WEEK	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MEN-	1	3	SPICE UP YOUR LIFE SPICE GIRLS VIDOR	WEED	WEEN	CANDLE IN THE WIND 1997/SOMETHING ABOUT		
2 NEW 3 NEW	NULL'ARC-EN-CIEL HICONTON	1.	1	THE WAY YOU LOOK TONIGHT ELTON JOHN MEN-	3	12	BARBIE GIRL ACUA UNIVERSAL CANDLE IN THE WIND 1997/SOMETHING ABOUT	1.		THE WAY YOU LOOK TONIGHT ELTON JOHN ME		
4 NEW	WANDERIN' DESTINY GLOBE MICK TRAK LOVER SOUL JUDY & MARY EPICKONY	2	3	BARBIE DOLL ACUA LINNERSAL MEN IN BLACK WILL SMITH COLUMBA	l °	١.	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK	2	2	BARBIE GIRL AQUA UNIVERSE		
5 NEW	LOVER SOUL JUDY & MARY (PICSON)	3 4	3 2 4	MEN IN BLACK WILL SMITH COLUMNA AS LONG AS YOU LOVE ME BACKSTREET BOYS	4	2	STAY SASH! FEAT LA TREC MULTIPLE	3	13	SPICE UP YOUR LIFE SPICE GIRLS WIGH		
5 1 NEW	LIARI LIARI B'Z ROOMS KAZE ND PRISM RYOUKO HIROSUE WHINER MUSIC				5	2 4	SUNCHYME DARIO G ETERNALIVEA YOU'VE GOT A FRIEND THE BRAND NEW HEAVIE	1 4	7	TE EXTRAND, TE OLVIDO, TE AMD RICKY MARTII		
5 4	SUMINE SEPTEMBER LOVE SHAZNA RANG JANN KAWAII HITO ULFULS TOSMA CHE EXISENTERIKU SYONEN BOY ALL STAPS CASTMEST	5	9 5	RESCUE ME BELL BOOK & CANDLE AROLA AIN'T THAT JUST THE WAY LUTRICIA MONEAL		8	LONDON	1				
4	EXISENTRIKKU SYONEN BOY NO THEMA EXISEN-	1.			7	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS	6	4 8	MEN IN BLACK WILL SMITH COLUMBIA HASTA SIEMPRE NATHALIE CARDONE COLUMBIA		
8		7	8 7	DU FEHLST MIR CAPPLICCIND POLYDOR HE'S COMIN' NAMA MODIS		13	U SEXY THING CLOCK MCA TUBTHUMPING CHUMBAWAMBA DA	1				
6 3	PEACE! SMAP VICTOR CANDLE IN THE WIND 1997/SOMETHING ABOUT	9	NEW	HE'S COMIN' NAMA MOTOR CHERISH PAPPA SEAR UNIVERSAL FILL BE MISSING YOU PUFF DADDY & FAITH	9		TUBTHUMPING CHUMBAWAMBA EM	10	5	SAMBA DE JANEIRO BELLINI scomo I'LL BE MISSING YOU PUFF DADOY & FAITH		
3	THE WAY YOU LOOK TONIGHT ELTON JOHN MIN	11.	6	PLL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT 112) MICIA TUBTHUMPING CHUNBAWAMBA DA	1D 11	10	ANGEL OF MINE ETERNAL CM RAINCLOUD THE LIGHTHOUSE FAMILY WILD	1		EVANS (FEAT, 112) AMERA		
		11	11	TUBTHUMPING CHUMBAWAMBA EMI	12	9	GOT TIL IT'S GONE JANET JACKSON WIGH	11 12	16 10	GOT TILL IT'S GONE JANET JACKSON VIION FREE ULTRA NATE HAPPY MUSICIONY		
117	LOVE IS THE FINAL LIBERTY DA PUMP MEX THU GARASUNO SYDNEN KINKI KIOS JOHANN'S ENTER-	12	NEW	STAY SASH! POURAM PRINCE IGOR THE RAPSODY FEATURING WARREN	13	NEW		13	14	MA MELISSA LES MINIKEUMS PROPOLYGONA PRENONS NOTRE TEMPS POETIC LOVERS NO		
, ,	TANOSHIKU YASASHIKU NE TOMONI KAHARA	١,,	NEW	SPICE UP YOUR LIFE SPICE GIRLS WIGH	15	11 NEW	OH LA LA LA 2 ETVISSA COLL A LIFE LESS DRDINARY ASH INTECTOUS	14		1072		
10.	DOMER	14	19	MEINE KLEINE SCHWESTER SPEKTACOOLAER	16	16	NEVER GONNA LET YOU GO TINA MOORE DELINE	15	18	IL EST VIRAIMENT PHENOMENAL PHENOMENAL		
12	SAY A LITTLE PRAYER CHIISANA HOSHI BARRIER	16	12	GIR MIR NOCH ZEIT BLUFMCHEN (NO	17	NEW	WALKIN' ON THE SUN SMASH MOUTH INTO	16	11	CLUB VERSALLES YA RAYAH RACHIO TAHA SARCLEY		
10	HOWEVER GLAY PLATALIN	17	10	GOTHAM CITY R. KELLY INCROUGH TRACE CRUSH ON YOU AARON CARTER COO.	18	NEW	SURNING WHEEL PRIMAL SCREAM CREATER	17	15	POUR ETRE LIBRE 2 RE 3 (M)		
14	PRETTY EYES HITOMI AND THAT EYEN ZARD BIGGING	18	10 13 17 14	CRUSH ON YOU AARON CARTER COO.	19	18 NEW	SAMBA DE JANEIRO BELLINI ORBITARION CLOSED FOR BUSINESS MANSUN PARLOPHONE	18	NEW	PAS TOI NELGROOVE EM		
1 13	AI RUMS	19	14	GOT TIL IT'S GONE JANET JACKSON WIGH TAKE ME TO THE LIMIT MR. PRESIDENT WEA	20	NEW	CLOSED FOR BUSINESS MANSUN PARLOPHONE	20	NEW	DON'T CHANGE WORLDS APART DIE		
١,	GLAY REVIEW BEST OF GLAY PLADWIN			ALBUMS	١.	l . I	ALBUMS THE VERVE HIRRAN HYMNS HIRMANN	1		ALBUMS		
2	DREAMS COME TRUE BEST OF DREAMS COME	1	1	THE ROLLING STONES BRIDGES TO BABYLON VIN	1 2	12	THE VERVE URBAN HYMNS HUMMON M PEOPLE FRESCO IN PEOPLESING VARIOUS ARTISTS BIG MIX 97 VOL. 2 VIIGINEIN	1	NEW	MICHEL SARROLL SALLET TOWN		
NEW	TRUE EPICSONY X JAPAN LIVE-TOKYO DOME 1993-1996 POXYSON	2	1,	WOLFGANG PETRY NIE GENUG MAKLADIMS	3		VARIOUS ARTISTS BIG MIX 97 VOL. 2 VISCILLIA	2 3	1 3	JEAN-JACQUES GOLOMAN EN PASSANT 10M SOL EN SI DIVERS 1984		
	CHARA JUNIOR SWEET INCOME 1993-1998 FCC6500 CHARA JUNIOR SWEET INCOME FIELD OF VIEW SINGLES COLLECTION—4 24/4 MARIAH CAREY BUTTERFLY SON	3	3 4	RAMMSTEIN SEHNSLICHT MOTOR JOE COCKER ACROSS FROM MIDNIGHT EM	1 5	5 4	OASIS BE HERE NOW CHEATION PORTISHEAD PORTISHEAD GO BEAT	4	9	ANDREA ROCELLI VIAGGIO ITM MNO POVGRAM		
3 4 5	FIELD OF VIEW SINGLES COLLECTION—4 ZAIN	4 5	4	JOE COCKER ACROSS FROM MIDNIGHT EM BACKSTREET BOYS BACKSTREET'S BACK	6 7	4	VARIOUS ARTISTS THE BEST ANTHEMS	5	7	JANET JACKSON THE VELVET ROPE VINSIN JOE COCKER ACROSS FROM MIDNIGHT (MI		
l š	BOYZ II MEN EVOLUTION POUDOR GREEN DAY NIMROD WAS	1 1			7	NEW		6 7	6	ELTON JOHN THE BIG PICTURE MIROJRY		
8 9 6	GREEN DAY NIMROD WEA	6	11	BOB DYLAN TIME DUT OF MIND COLUMBIA	8	7	GREEN DAY NIMROO NEPROSE JAM THE VERY BEST OF THE JAM POLYDOR	é	8 2	THE ROLLING STONES BRIDGES TO BASILON IN		
	NORTON MAKINGRA SINCING IT THE BEST OF NORTON MAKINGRA WEA	é	5 7	GENESIS CALLING ALL STATIONS WIGH	10	NEW 14	DRIGINAL SOUNDTRACK THE FULL MONTY HOA		5	BUORK HOMOGENIC DARGER		
7 11	NORTICUS MARKHADA WAS JANET JACKSON THE VELVET ROPE TOSMA EM ANRI TWIN SOUL FOR UPE JUDAS PRIEST JUGULATOR ZUIG COM- DANA KING THINK LIKE A GIRR, SOMY ELEPHANT KASHIMASHI ASUNI MUKATTE	10	19	BOYZ II MEN EVOLUTION MOTOWNAMETOR MUSIC LORGENA MCKENNITT THE BOOK OF SECRETS	111	10	WARIOUS ARTISTS ISIZA LINCOVERED VIGORIEM	10	15	ANDREA ROCELLI ROMANZA POYDOR		
NEW	JUDAS PRIEST AJGULATOR ZENO COMP			WEA	11	10	CHRIS DEBURGH THE LOVE SONGS AND	111	13	I AM L'ECOLE DU MICRO D'ARGENT VIGAN PORTISHEAD PORTISHEAD IMICLAN		
19	DIANA KING THINK LIKE A GIRL 10HY	11	NEW	M PEOPLE FRESCO M PEOPLERCA	13	NEW	CHRIS DEBURGH THE LOVE SONGS AND THE LIGHTHOUSE FAMILY POSTCARDS FROM	12	NEW.	PORTISHEAD FORTISHEAD INICIAN		
	HASHIRE TSUKIYO NO UTA PONY CANON EVERY LITTLE THING THE REMIXES MICK THAN	12	13	THE VERVE URBAN HYMNS WHOM PORTISHEAD PORTISHEAD MOTOR ELTON JOHN THE PICTURE BOOK MIRCUITY	14	17	HEAVEN WLD CARD/FOLYDDR VARIOUS ARTISTS CLUB CUTS 97 VOL. 3 TELEPAR	13	16	LARA FARIAN PURE POYDRAM RADIOHEAD OK COMPUTER EM		
10	EVERY LITTLE THING THE REMIXES MIXTURE		NEW	ELTON JOHN THE PICTURE BOOK MERCURY	15	16	JANET JACKSON THE VELVET ROPE VACON JIMMY HAIL THE NAIL FILE—THE BEST OF EAST-	15	NEW 17	RAGGASONIC RAGGASONIC VIIGIN LORGENA MCKENHITT THE BOOK OF SECRETS		
14	MIKI IMAI PRIDE FOR LIFE SOUNDTRACK THE END OF EVANGELION KING	15 16	16	TIC TAC TOE KLAPPE DIE 2TE ROA MARIAH CAREY BUTTERFLY COUNINA	16	11	JIMMY NAIL THE NAIL FILE—THE BEST OF EAST-	16	17	LOREENA MCKENHITT THE BOOK OF SECRETS		
12	KOJI TAMAKI DON'T STOP ME NOW TORHURENI KINNIKU SYOJYOTAI THE LAST HOLY WER HER	17	14	WOLFGANG PETRY ALLES MICHA ELTON JOHN THE BIG PICTURE MERCURY	17	8	BOB DYLAN TIME OUT OF MIND COLUMN	17	NEW	2 BE 3 PARTIR UN JOUR DA		
NEW	KINNIKU SYOJYOTAI THE LAST HOLY WER HOL	18	10	ELTON JOHN THE BIG PICTURE MERCURY	18	19		15	10	DOC GYNECO PREMIERE CONSULTATION VIGIN		
NEW	MAKI OHGURO POWER OF DREAMS 1-GRAM	20	NEW	NAMA NAMA 10M CLAUDIA JUNG AUGENBLICKE DM	19	NEW NEW	SPICE GIRLS SPICE VINON SLEEPER PLEASED TO MEET YOU INDULING	20	NEW	BOYZ II MEN EVOLUTION POLYCON THE VERVE URBAN HYMNS VIRGIN		
AMAR	A (SoundScan) 11/01/97	ME	THE	RLANDS (Stichting Mage Top 100) 10/25/97	ALI	CTD	ALIA (ARIA) 10/26/97	170	uv	(Musica e Dischi/FIMI) 10/20/97		
S LAST		Des	LAST			LAST		THE	LAST	OMUSICA E DISCRIPTIMIT 1U/20197		
EX WEEK	SINGLES CANDLE IN THE WIND 1997/SOMETHING ABOUT	Willow	(WISK	SINGLES CANDLE IN THE WIND 1997/SOMETHING ABOUT	WES	WEX	SINGLES	WICE	WEEK	SINGLES		
1	THE WAY YOU LOOK TONIGHT ELTON JOHN MIR	1	1	THE WAY YOU LOOK TONIGHT ELTON JOHN MER.	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER	1	- 1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MED		
2	NO MONEY NO PROBLEMS. THE NOTOBIOLIS			CURY BARDIE GIRL AQUA UNIVERSAL			CURVIPOLYGRAM			OW		
	B I.G. (FEAT, PUFF OADDY & MASE) ARISTA	1 2	2	MANE WES INC.	2	2 5	BARBIE GIRL AQUA MCA EVERY TIME YOU CRY JOHN FARNHAM & HUMAN	2	2	BARBIE GIRL AQUA UNIVERSAL		
3	BI.G. (FEAT, PUFF OADDY & MASE) ASSETA LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTS.	3 4 5 6	NEW	ALANE WES 1710 SPICE UP YOUR LIFE SPICE GIRLS 1910H	١,	"	NATURE COTHERS	1 4	3 5	MR. GORGEOUS SMOKE CITY VIRGIN MEN IN BLACK WILL SMITH COLUMNA		
5	LOVE GETS ME EVERY TIME SHANIA TWAIN 1619	5	7	IN MUE DEI DE KAST ONR AS LONG AS YOU LOVE ME BACKSTREET BOYS	4	3	MEN IN BLACK WILL SMITH COLUMN	5	4	I'LL BE MISSING YOU PUFF DADDY & FAITH		
					5	4	HOW DO I LIVE TRISHA YEARWOOD MCA I SAY A LITTLE PRAYER DIANA KING COLUMBIA	6	,	DO YA THINK I'M SEXY N-TRANCE FEAT, ROD		
6	PLEASE U2 III.AND HONEY MARIAH CAREY COLUMBA	2	5 9	ANOTHER DAY BUCKSHOT LEFONQUE COLUMNA	7	17	EVERYRODY BACKSTREET BOYS LIBERTYSON	6	7	STEWART 1017		
8		1	9	IK HER JE LIEF EN WACHT OP PAUL DE LEEUW		7	WHERE'S THE LOVE HANSON MERCURY	7	8	IT'S LIKE THAT RUN-O.M.C. VS. JASON NEVINS		
7	IN A DREAM ROCKELL INCA INVISIBLE MAN 98 DEGREES MOTORIN	9	6 12	PLEASE U2 MERCURY STAY SASH! BYTE	10	8	GOT 'TIL IT'S GONE JANET JACKSON VIIGN	1 .				
10	4 SEASONS OF LONELINESS BOYZ II NEN MOTOWN EVERYBOOY BACKSTREET BOYS JACCOMBA	10	12		11	9	BITCH MEREDITH BROOKS EM BITTER SWEET SYMPHONY THE VERVE VACANEM		6	STAY WITH ME CHASE INC BITTERSWEET SYMPHOMY THE VERVE WIRDN		
9	EVERYBODY BACKSTREET BOYS .NYCCOMBA EVERYBODY (REMIXES) BACKSTREET BOYS	11 12	10	GOT TIL IT'S GONE JANET JACKSON WHEN	12	13 20	BITTER SWEET SYMPHONY THE VERVE VIRGINEM 4 SEASONS OF LONELINESS BOYZ II MEN MOTOR	10	10	QUANTO AMORE SEL EROS RAMAZZOTTI DOOTBIO		
	EVENTROUT (NEMILLES) BACKSTREET BOTS	13 14 15	11 16	4 SEASONS OF LONELINESS BOYZ II MEN POLYGON BECAUSE IT'S LOVE THE KELLY FAMILY EM	13		MISCONSON	11	NEW	SPICE UP YOUR LIFE SPICE GIRLS WIGH EVERYBODY BACKSTIRET BOYS WIGH		
9 13			14	AVENUES REFUGEE CAMP ALL STARS FEATURING	14	NEW	FOOLISH GAMES JEWEL EASTWESTWAMER	12	11 12	FREE ULTRA NATÉ MC		
NEW	TUBTHUMPING CHUNBAWAMBA UMVERAL	15		PRAS IMS PLL BE MISSING YOU PLIFF DADDY & FAITH	15	10	PLL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT, \$12) PUFF DADDY BING	14	13	BEACHBALL NAUN & KANE ZACTOLISTAN		
NEW 15			l l				HONEY MARIAH CAREY COLUMBIA	15	18 15	DON'T DO IT INTRALLAZZI HITLAND STAND BY ME CASIS ENG		
NEW 15 14		16	13	EVANS (FEAT 112) mus	16				10	TUBTHUMPING CHUMBAWAMBA DA		
NEW 15 14 NEW	BREATHE PRODICY MADDH QUIT PLAYING GAMES (WITH MY HEART) BACK. STREET BOYS PROTOBRA AND MICH DESIGNED CAMP AND STREET.	16	18	EVANS (FEAT 112) mus	17	12 NEW	SPICE UP YOUR LIFE SPICE GIRLS VIIGIN	17				
NEW 15 14 NEW 18	BREATHE PRODICY DATED THE PROPERTY BACK. STREET BOYS PROTESTAND AVENUES REFUGEE CAMP ALL-STARS ARETA PERFECT DRUG 18P) NINEL INCH NAILS MCA LEMON THESE CON'S GARDON COM-	16 17 18	18 NEW	EVANS (FEAT 112) MAS FIX BLACKSTREET UNVERNAL WAT IS DON SCHITTERS NID! BEING MARKET	16 17 18	12 NEW 15	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN SEMI-CHARMED LIFE THIRD EYE BLIND EASTWEST	17	NEW 17			
NEW 15 14 NEW 18	BREATHE PRODUCT ILVOOR QUIT PLANTING GAMES (WITH MY HEART). BACK- STREET BOYS: INSURANCE AVENUES REFUGE CAMP ALL-STARS AREITA PERFECT DRUG (EP). INNE, INCH HANLS MCA LEMON TREE FOOLS GARDEN CA C U WHEN U GET THERE COOLD FEATURING 40	16	18	EVANS (FEAT 112) mus	17 18	15 16	SEMI-CHARMED LIFE THIRD EYE BLIND CASTMEST. WARNER ALL I WANNA DO GANNII CASTMEST MARRIED	17 18 19	NEW	MIDNIGHT SIMONE JAY DA		
NEW 15 14 NEW 18	BRIATHE PRODIET MADOR QUIT PLAYING GAMES WITH MY HEART) BACK. STREET BOYS PROTOMER AVENUES REFUGE CAMP ALL STARS ARRIX PERFECT DOUGLE FOR MALL STARS ARRIX LEMON TREE FOOLS GARGEN ON CU WHEN LOST THORE COOLS OF THE PRODIES OF THE PRODIES OF THE PROPINCY OF THE BLANSTREET PROTECTION.	16 17 18	18 NEW NEW	EVANS (FEAT 112) BMS FIX BLACKSTREET INVERTIGAT VIXT. IS ONE SCHITTEREND: BLIMM MUSIC TUBTHUMPING CHUMBAWAMBA EM BUTTERFLY KISSES BOS CARLISLE 20MM/RIDUEN TARDOT	17	NEW 15	SEMI-CHARMED LIFE THIRD EYE BUIND CASTMEST WASHER ALL I WANNA DO GANNII CASTMESTMANNER MO MONEY MO PROBLEMS THE NOTORIOUS	17	17 NEW NEW	ANYBODY SEEN MY BABY? ROLLING STONES IN		
NEW 15 14 NEW 18 REN 20	BRIATHE PRODIET MADDS QUIT PLAYING GAMES OWTH MY HEART; BACK- STREET BOYS -PROTEINS APPOINTE REFERENCE CAMP ALL-STARS ARETA PERFECT DRUG IEP) NIMM INCH NAULS WAS LEMON TREE FOOLS GARGONE OF LEMON TREE FOOLS GARGONE OF LIVE TOWNS OF THE	16 17 18 19 20	18 NEW NEW NEW	EVANS-(FEX. 1.12) INC. FIX. BLACKSTREET GENOTION, V.Y.T. IS OOK SCHITTEREND! RUNNI MUSIC TURTHUMPING CHUREWHAMEN CO. BUTTEREN'T KISSES BOS CARLISLE (MINAROUSH TANCE ALIBLIMS.	17 18	15 16	SEMI-CHARMED LIFE THIRD EYE BUND CASTWEST: WASHER ALL I WANNA DO CANNII CASTWEST:MARMER MO MONEY MO PROBLEMS THE NOTORIDUS B.I.G. 6MS	17 18 19 20	NEW	ANYBODY SEEN MY BARY? ROLLING STONES IN ALBUMS		
NEW 15 14 NEW 18 REN 20 19	BRIGATIE PRODUCT MADON QUIT PLAYING GAMES ONTHE MY HEART) BACK. STREET BOYS PRICTORIA ANDRESS REPUTS ON BRIGHT MY HEART BACK. STREET BOYS FRICTORIA LICHNY THEE O'DES ORDORO OF LICKNY THEE O'DES ORDORO OF LICKNY THE O'DES ORDORO THEY O'DES ORDORO AND BACKET THE THERMOOF ALELIAMS ANDREAD MY THE ORDORO THE O'DES ORDORO THEY O'DES ORDORO THE O'DES ORDORO THEY O'DES ORDORO THE O'DES ORDOR THE O'DES ORD	16 17 18 19 20	18 NEW NEW NEW	EVANS (FEAT 1122 INS) PIX BLACKSTREET INVESTIGES, V.X.T. IS OON SCHITTEREND! BLAVEN MUSIC TURTHUMPING CHUMBUNAMENE AM BUTTEREY KISSES BOB CARUSLE ZOMMARQUEN TARDO ALBUMS BAS PEARS, WEACHT	17 18 19 20	15 16 NEW	SEMI-CHARMED LIFE THIRD EYE BUND EASTWEEN WASHING ALL I WANNA DO DANNII EASTWEET-MARINER MO MONEY MO PROBLEMS THE NOTORIDUS BLG. BMS ALBUMS	17 18 19 20	NEW	ANYBODY SEEN MY BABY? ROLLING STONES ON ALBUMS ELTON JOHN THE BIG PICTURE MODICURY THE VERVE URBAN HYMNS MODIC		
NEW 15 14 NEW 18 REN 20 19	BRIGATIE PRODUCT MADON QUIT PLAYING GAMES ONTHE MY HEART) BACK. STREET BOYS PRICTORIA ANDRESS REPUTS ON BRIGHT MY HEART BACK. STREET BOYS FRICTORIA LICHNY THEE O'DES ORDORO OF LICKNY THEE O'DES ORDORO OF LICKNY THE O'DES ORDORO THEY O'DES ORDORO AND BACKET THE THERMOOF ALELIAMS ANDREAD MY THE ORDORO THE O'DES ORDORO THEY O'DES ORDORO THE O'DES ORDORO THEY O'DES ORDORO THE O'DES ORDOR THE O'DES ORD	16 17 18 19 20	18 NEW NEW NEW	EVANS (FIAT. 112) No. THE BLACKSTEET INVESTIGE. V.V.T. IS OOK SCHITTEREND! BLAVEN MUSIC V.V.T. INTERPLY KISSES 808 CARLISLE ZOMMARQUEN TARCE ALBUMS EXAMPLIANES INTOLORY THE ROLLING STONES BRIDGES TO BABYLON vis- THE ROLLING STONES BRIDGES TO BABYLON vis-	17 18	15 16	SEMI-CHARMED LIFE THIRD EYE BUND CARRIEST WARRIEST ALL I WARRA DO DANNII CARRIESTWATINA HO MONEY MO PROBLEMS THE NOTORIDUS B.I.O. SMS. ALBUMS	17 18 19 20 1 2	NEW NEW 1 2 NEW	ANYBODY SEEN MY BABYT ROLLING STONES ON ALBUMS ELTON JOHN THE BIG PICTURE MOROUTY THE VERVE URBAN HYMNS YERDIN PAT METHEBYT IMAGINARY DAY WARREN BROS		
NEW 15 14 MEW 18 REN 20 19	BREATHE PRODUCT MADON QUIT PLANING AMES OWITH MY HEART) BACK- MUST PLANING AMES OWITH MY HEART BACK- AVENUES REFUGE COMP MALSTRES AMERI- AVENUES REFUGE COMP MINE MICH MANUS AME LEMON THEE FOULS GARGON on PRICE COMPANIES OF PARTICIPATE OF PARTICIPATE OF TAX BLACKSTREET INTERMORY AND AUGUST MAD MOVEMBER ANDIA AUGUST MAD MOVEMBER ANDIA AUGUST OF TOU MAJANCE PER BACK WILL PREZED OF TOU MAJANCE MALSTRESS	16 17 18 19 20	18 NEW NEW NEW 1 2	EVANS (FEAT 112) ONE THE BLACKSTREET SWINTERS VAXT. IS OON SCHITTEREND! SUMME MADE VAXT. IS OON SCHITTEREND! SUMME MADE VAXT. IS OON SCHITTEREND! SUMMERCEND! THE STATE OF SUMMERCEND! THE STATE OF SUMMERCEND! THE STATE OF SUMMERCEND SUMMERCEND SUMMERCEND! THE STATE OF SUMMERCEND SUMMERCEND SUMMERCEND SUMMERCEND. THE STATE OF SUMMERCEND SUMMERCEND SUMMERCEND. SCHITTERED SUMMERCEND SUMMERCEND SUMMERCEND SUMMERCEND. SCHITTERED SUMMERCEND	17 18 19 20	15 16 NEW NEW	SEAR-CHARMED LIFE THIRD EYE BUND EASTWEET WINNERS ALL I WANNE DO OMNINI EASTWEET WANNE BUND ON THE NOTORIDUS BLD. MIN MONORY MO PROBLEMS THE NOTORIDUS BLD. MIN ALL MINNERS BLD. MINNERS BL	17 18 19 20 1 2	NEW NEW 1 2 NEW 11	ANYBODY SEEN MY BABYT ROLLING STONES EM ALBUMS ELTON JOHN THE BIG PICTURE MERCURY THE VERYE URBAN HYMNS YIRGOV PAT METHENY! IMAGINARY DAY WARMER BROS RENATO ZERO ZERO STANTANTA RING.		
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Hits Of The World is compiled at Billboard/London by Raúl Ceiro, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

60

NEW = New Entry RE = Re-Entry

THES LAST

NEW

MEW

8

4

NEW

7

46587

8

10

EUROCHART 11/01/97 THIS LAST CANDLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-BARBIE GIRL AQUA UNVERSAL SPICE UP YOUR LIFE SPICE GIRLS VINGIN MEN IN SLACK WILL SMITH COUMERA AS LONG AS YOU LOVE ME RACKSTREET BOYS 6 I'LL BE MISSING YOU PUFF GADDY & FAITH BAD BONNESS STAY SASH! BYTE BLUE GOT TILL IT'S GONE JANET JACKSON WIGH

HUMPING CHUMBAWAMBA EM THAT JUST THE WAY LUTRICIA MONEAL THE ROLLING STONES BRIDGES TO SABYLON WE ELTON JOHN THE DIG FIGY HE MONTHER OWN

2 THE VERVE URBAN HYMNS HAWKING JANET JACKSON THE VELVET ROPE WIGH BACKSTREET BOYS BACKSTREET'S BACK JULE OASIS BE HERE NOW CHLATION
PORTISHEAD PORTISHEAD OCCUPANT
JOE COCKER ACROSS FROM MIDNIGHT CANTOL M PEOPLE FRESCO M PEOPLEMAS BOB DYLAN TIME OUT OF MIND COUMS

MALAYSIA (RINO 10/21/97 THES LAST ALBUMS BACKSTREET BOYS, BACKSTREET BOYS, TORN 5 US ARTISTS NOSTALGIA BALAGA KLASIN POLYGRAM

EMIL CHAMI GUANG VING SI HAN av 4 3

CHEUNG WANNA GO FOR A BLOW WITH VARIOUS ARTISTS BOOM 3 rae 8 MARIAH CAREY SUTTERFLY SOM MUSIC AQUA AQUARIUM UNIVERSAL MICHAEL LEARNS TO ROCK NOTHING TO LOSE FAYE WONG FAYE WONG SHE IRELAND (IRMA/Chart-Track) 10/16/97

THE LAS CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK BARBIE GIRL AQUA UNIVERSA.
HOW DO 1 LIVE TRISHA YEARWOOD MAA SUNCHYME CARIO & ETERNALMEA
AS LONG AS YOU LOVE ME BACKSTREET BOYS

AVERDUSH TRACE
THE ORUGS DON'T WORK THE VERVE HAT
TUSTHUMPING CHUMBAHAMBA EM
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M PEOPLE PRESCO M PEOPLE
TRISHA YEARWOOD (SONGBOOK) A COLLECTION

OF HITS MCA VARIOUS ARTISTS IBIZA UNCOVERED VARIANIM CHRISTY MOORE THE BEST OF DATA TION COLLIMBIA
TEXAS WHITE ON BLONDE MERCURY RADIONEAD ON COMPUTER PARLEMENT ROA BRENDAN KEELY MISS YOU TONIGHT ROA

AUSTRIA (Austrian IFF(/Austria Top 40) 10/21/97

SINGLES
CAMBE IN THE WIND 1997/SOMETHING ABOUT THE WAY TOU LOOK TORRIGHT EUTON JOHN PROFISAM AIMT THAT JUST THE WAY LUTTERCIA MCNEAL FOR MEDI IN BLACK WILL SMITH SONY BARBIE GRIB, JOJAL UNIVERSE PAR AS LONG AS YOUL LOVE THE BLACKSTREET BOYS AS LONG AS YOUL LOVE THE BLACKSTREET BOYS NEROUGH TRACE
PLL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT 112) IMAG C U WHEN U GET THERE COCLIO FEAT, 40 THEVZ . R 9 10 HOW COME, HOW LONG BABYFACE & STEVIE WONDER SOW BITCH MEREDITH BROOKS ON 10 ALBUMS ING STONES BRIDGES TO BABYLON

CHANGEM
CLAUGIA JUNG ALGENBLICKE EM
EAV IN HIMMEL IST DIE HOLLE LOS EM
ELTON JOHN THE BEG POTTURE POTRIAMA
BACKSTREET BOYS BACKSTREET'S BACK

PORTISHEAD PORTISHEAD POLYGRAM
KASTELRUTHER SPATZEN HERZSCHLAG FUR 7 HERZSCHLAG MOOH
RAMMSTEIN SEHNSLICHT POLITIAN
BLORK HOMOGENIC POLYDRAM
JOE COCKER ACROSS FROM MIDNIGHT EM

SPAIN (AFYVE/ALEF MB) 10/11/97 SINCI ES

CANDLE IN THE WING 1997 ELTON JOHN MEE BARBIE GIRL AQUA (INVERSA).
PLL BE MISSING YOU PUFF DAODY & FAITH EVANS ANYBODY SEEN MY BABY THE ROLLING STONES 5 A

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCHIT QUANTO AMORE SEI EROS RAMAZZOTTI IICA TOURNIQUET MARILYN MANSON UNIVERSAL HONEY MARIAN CARRY COLUMN O BY ME DASIS SALOME ENRIQUE SUNBURY CHRISTIES

ALBUMS ALEJANORO SANZ MAS WEA LUIS MIGUEL ROMANCES WEA BACKSTREET BOYS BACKSTREET'S BACK WEED MONICA NAIVANJO PALABRA DE MUJER EPIC JARABE DE PALO LA FLACA VAGIN THE ROLLING STONES BRIDGES TO BABYLON VIA

GIN KETANA CONFUSION MERCURNIPOLYGIAM ELTON JOHN THE BIG PICTURE MERCURNIPOLYGIAM DOVER DEVIL CAME TO ME SURTER BUNFAIRY RADICAL SONORA OUTSAUL

HONG KONG OFFI Hong Kong Group) 10/12/97 THES LAST

VALEN HSU GREATEST HITS 13 SONGS WHATS ANDY LAU NATURE, PEACEFUL ROOT ING SACKY CNEUNG WANNA GO FOR A BLOW WITH FAYE WONG ARE YOU HAPPY? FAYE! DIE WARIOUS ARTISTS BINGMUSIC IMPACT COMPEA-NEW ON YOU I BASMUSE MAKET ONDY CHUI BONDY CHUI 3+14=17 HOME COL-4 LECTION '97 mmo
FAYE WONG NOT FOR SALES CINEPOLY
CINDY AUDENISE HO CHBI MARUKO CHAN CAPI-

6 EASON CHAN ALWAYS ON MY OWN CAPITOLARTIS NEW SAMMI CHENG OUR THEME SONG WARREN BROS.

BELGIUM (Frameri) 10/24/97 THE LA CANDLE IN THE WINO 1997/SOMETNING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER

BARBIE GIRL AGUA INNERSAL SPICE UP YOUR LIFE SPICE GIRLS WISON STAY CACHE STAY ALANE WES SONY MEN IN BLACK WILL SMITH SONY I'LL BE MISSING YOU PUFF GAODY & FAITH EVANS (FEAT, 112) ING AS LONG AS YOU LOVE ME BACKSTREET BOYS

TOUT I ARA FARIAN OWN ATE 2 LOVE U ZOHRA POCTORAN ALBUMS MAMA'S JASJE HOMMAGES WIGH SOULSISTER THE WAY TO YOUR HEART EM JOE COKER ACROSS FROM MIONIGHT EM

JEAN JAQUES GOLOMAN EN PASSANT SON JO VALLY ZINGT VLAMSE KLASSIEKERS 2 MOJOS BACKSTREET BOYS BACKSTREET'S BACK ELTON JOHN THE BIG PICTURE POLYGRAM ROLLING STONES BRIDGES TO BABYLON YOUR NO MERCY MY PROMISE MICH NEW MARIAH CAREY BUTTERFLY SON

SWITZERLAND (Media Control Switzerland) 10/26/97

SINCI FE

CANDLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLY

CAME IN BLACK WILL SMITH SERV BARBIE GIRL AGUA UNIVERSI. FILL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ING AS LONG AS YOU LOVE ME BACKSTREET BOYS SPICE UP YOUR LIFE SPICE GIRLS VIRON C U WHEN U GET THERE COOLIO FEAT, 40 THEVZ QUANTO AMORO SEI EROS RAMAZZOTTI INIQ AIN'T THAT BUSY THE WAY LUTRICIA MONEAL INI

JEMARACHE CRUSH ON YOU AARON CARTER THOMAS ALBUMS GOTTHARO DELROASTED IMG ELTON JOHN THE BIG PICTURE POLYDRAM THE ROLLING STONES BRIDGES TO BABYLON

POLYGRAM

BACKSTREET BOYS BACKSTREET'S BACK JO JOE COCKER ACROSS FROM MIGNIGHT EMI JAMET MCKSON THE VELVET ROPE (SHET SENS UNIK PANCRAMA 1991-1997 TIM POLO HOFER UND DIE SCHMETTERBAND UBER ALLI BARGE SOLMO SUNCE ANOREA BOCELLI ROMANZA POLYGRAM MARIAH CAREY BUTTERFLY SON

HITS OF THE WORLD GLOBAL MUSIC PULS THE LATEST MUSIC NEWS FROM AROUND THE PLANE

EDITED BY DAVID SINCLAID U.K.: An American vocalist who first came to England as a tourist has stayed to nurture a career in jazz. Stacey Kent, born and raised in New York, has carved a niche on the live jazz



circuit in Britain and across Europe, releasing her debut album, "Close Your Eyes," here on Candid, ahead of its recent appearance in the U.S. on Koch International. Kent studied at Guildhall in London in 1991 and, after marrying an Englishman, has settled in north London. "The nice thing about what I do for a living is that I can do it anywhere," says Kent, a self-confessed student of the classic American song. "Close Your Eyes," recorded late in 1996 in Sussex, features her interpretations of such enduring favorites as J. Fred Coots and Haven Gillespie's "You Go To My Head" and Cole Porter's "It's Delovely" but also

itions back into the light. "The way I refer to it is the Great brings some lesser-known com American Songbook," says Kent, whose biggest heroes are Frank Sinatra, Nat "King" Cole, and Mildred Bailey. "With this album, I was trying to give a mixture of things that people know and gems that got lost, songs that might get missed out of the great standard reper-toire." During her research, she found that such songs as "There's A Lull In My Life, writ-ten by Mack Gordon and Harry Revel, and "There's N Oug," by Hal Hopper and Tom Adair, had remained relatively untouched since the 1950s. PAUL SEXTON

SOUTH AFRICA: Flanked on one side by a huge coal-fired power station and on the other by Cape Town international airport, Langa was the first township created by the apartheid regime. Amid these unpromising surroundings is the Khayamnadi Home for Boys, in which live six young men who together call themselves Achisa. All in their early teens and blessed with tremendous talwho together can tempereve Acmiss. In in their early teens and nessee with rememous tent, they were discovered last year by Simpiwe Matole, multi-intrumentalist with Amampondo, one of the country's biggest black acts. Matole in turn introduced them to Robert Truns. the British-based label boss who runs Melt 2000, which specializes in recording local acts. Truns booked them into the local Mitestone studio, and the resulting album, "Achisa," is a testament to the robust spirit of the township. It is a joyous and uplifting album combining traditional tribal sounds with rap, hip-hop, and other contemporary street influences. It also comes with a powerful and idealistic message. "Just listen to songs such as 'Say No To Guns' and 'Stop Violence,' "
Trunz says. "South Africa is a country with an abundance of pistols and AK-47s disrupting the peace at regular intervals, but boys like Achisa offer hope that its spiritual and natural beauty can eventually win through NIGEL WILLIAMSON

AUSTRALIA: "Louis St. John" is a track from singer/songwriter Archie Roach's current alba "Looking For Butter Boy" (White/Mushroom). It tells the true story of an Aborigine boy from the hinterland of Alice Springs who was adopted by a wealthy white couple from Perth and brought up in comfort. On the eve of his 19th birthday, he was deliberately run over by a car driven by two white youths shouting racial epithets. Having buried him in Alice Springs, the couple established an indigenous media award in their son's name and commissioned Roach to write a song about him. Roach pinned a photo of the boy above his bed for inspiration. "I didn't know him, but each person has a beauty within," Roach says. "I wrote of the smile that made people love him, rather than of the hate that caused his death." Roach and his wife, Ruby Hunter, a fellow White Records artist, were also victims of the institutionalized practice of forcibly remo Aborigine children from their communities and farming them out to white foster parents. An inquiry into the results of this policy, conducted this year by the Human Rights and Equal Oppor tunity Commission, identified many instances of abuse and identity crisis, leading to alcoholi law breaking, and suicide. Roach and Hunter chose not to give evidence to the inquiry. Instead, law breaking, and suicioe. Roach and Hunter crose not to give evidence we are inquiry, inseem, they played an emotionally charged rendition of "Took The Children Away," from Roach's first album. "Charcael Lane," from 1991, Living the nightmare has given Roach's songs about love and family added poignancy. But despite the commission's recommendations, the Australian government has made no formal apology for its actions in the past. "Is that one word 'sorry' that hard to say?" Roach muses. Having toured Europe in the summer, Roach is playing rural Aborigine settlements and encouraging children to learn music. CHRISTIE ELIEZER

GHANA: Bonio Ivabinghi Noah, leader of the group African Head Charge. has joined the increasing number of Jamaican artists who come here to play with local reggae musicians. Having worked extensively with London-based On-U Sounds producer Adrian Sherwood, Noah relocated to the capital city of Accra to record "Sankofa" (Bongo I Records). The album incorporates Ghanaian lyrics, as on "Yenko" (Let's Go), along with a variety of musical styles, including highlife ("Enjoy Yourself"), funk ("Rastaman"), and reggae ("Wicked Kingdom"). Noah supports the release of the album with a European tour in November.



NETHERLANDS: With the eagerly awaited debut album by techno DJ/VJ Eboman again being postponed (until next year), other artists are moving in to fill the gap. Junkie XL's first single,

Billy Club" (MEDCOM/Roadrunner), is already being championed by top 40/alternative public station Radio 3FM. The group, which was set up by metal-turned-house producer Tom Holkenborg (of Dog Eat Dog fame), trespasses on Prodigy's musical territory with a song that bounces along on a sequencer track like a kid jumping on bedsprings. Augmented by Urban Dance Squad's rapper Rudeboy, it has an irresistible sound. Junkie XL embarks on a national tour November in support of its debut album. "Saturday Teenage Kick."

808BERT TILLS

6

Merchants Marketina RETAILING . DISTRIBUTION . DIRECT SALES

MarkeTVision Moves To Longform

Dead Features Herald Shift Toward Music

■ BY CATHERINE APPLEFELD OLSON WASHINGTON D.C -TV andiences are showing less tolerance for the traditional five-minute commercial hawking a newfangled product. So what's a company that specializes in infomercials to do? In the case of 2-year-old MarkeTVision Direct, the answer comes in the form of an entertaining TV show wrapped around advertisements for merchandise that viewers can purchase over the phone or via the Internet.

Boston-based MarkeTVision has produced more than 20 such programs. Recent shows have run the amut from a treatment on the New England Patriots to a film preview for General Cinemas to two documentaries on the Grateful Dead. Upcoming programs include a show on hometown seafood chain Legal Seafood and a close-up with Tiger Woods' golf caddy.

While its current roster spans the broad category of entertainment, the company plans to move aggres-sively into the music genre, according to MarkeTVision president Andrew Miller.

With the two Grateful Dead shows under its belt MarkeTVision is now in talks with several big-

might surprise followers of mod-

named as the top act hy both men

For the males, the second favorite act is another British

band that hroke up many years

by Strategic Record Research, a

joint venture of Strategic Media

Research and the Left Bank Orga-

nization. The firm polled 10,000

consumers in random nationwide

phone calls, determined who were

These insights were unearthed

ago-Led Zeppelin.

ern rock or modern anything-are

name rock acts that had their hevday in the '70s and still have a sizable fan hase, "More and more we are focusing on music," Miller savs. "As long as the topic is inherently entertaining, it's easy to make a great show." He adds that MarkeTVision may hranch out to do programs for developing and unsigned artists as a way of introducing them to a larger consumer base.

"With diminishing air time and a decreasing customer hase for straight infomercials, we believe the next level of the business is programming that would warrant distribution in a variety of outlets,' Miller says. That distribution is realized via deals primarily with cable networks and often with sponsors that pick up the production costs. that pick up the production costs.

Recent sponsors have included Maxell Corp., PepsiCo, and M&Ms/Mars.

MarkeTVision programs typically run about a half-hour and include

six minutes of commercials-three minutes devoted to the sale of merchandise, complete with an 800 number and World Wide Weh site information, and three minutes for the promotion of sponsors' wares. The seven-person MarkeTVision staff shoots all the merchandise see ments in-house and handles fulfillment "Sometimes we are re-seller sometimes we are selling the prod-uct straight ourselves." Miller says.

We always get paid for what we sell in some form, whether it is in gross dollars or a percentage of sales." For its longform music foray, the company started out with a proven winner. Not only was the Grateful Dead a personal interest of his, says Miller, but the band epitomizes the art of selling merchandise through direct channels, "They set a serious precedent to everyone in the indus-

try on how to merchandise." he says. MarkeTVision approached the Grateful Dead organization with a plan to help spread the band's mythos to audiences who might never have gotten a chance to see it live. (Continued on page 70)



ment with M.S. Distributing Co. The new tabel is a partnership between National Video Center/Recording Studios Inc., Peter and Jennifer Fish, and the Alexenburg Entertainment Group. Shown, from left, are Jennifer Fish; Jeff Pastolove, senior executive VP, National Video Center; John Salstone, co-owner, M.S.; Tony Dalesandro, co-owner, M.S.; Rick Chrzan, VP/GM, audio division, M.S.; and Ron Alexenburg, president, National Record Co.

Café Music Network Serves Up Samplers Coffeehouses Are Target Of Mktg. Service

■ BY STEVE TRAIMAN

NEW YORK-Since its launch in early 1996, Café Music Network (CMN) has earned its stripes as a music marketing service simed at exposing new and developing artists in coffeehouses and cybercafes across the country. CMN is looking to emu-late the discos of the mid-70s that produced the first playlists for what has evolved into Billboard's Hot Dance Music/Club Play singles chart. The project is a division of Real

Life Marketing, established several years ago hy music industry veterans Dehra Flanagan and Jane Kopecky.

more than 10 years and Kopecky for almost as long

"We wanted to work with someone we knew locally," Kopecky recalls, "and when we broached the idea to Tom and sought his advice, he came

up with some solid retail-oriented Flanagan has an extensive music industry marketing, sales, and con-splting background. This includes heing national sales director for Imago Records and national sales and

marketing director for Continuum Records. Kopecky was in music retail ss advertising director of Danjay Music & Video, parent company of 125 Budget Tapes & Records fran-chises, hefore joining PolyGram Group Distribution as a marketing coordinator and singles sales special ist. She also was promotion director for KZOK and KJET Seattle and in

music and entertainment sales at In looking back at CMN's first 20 nonths, Flanagan notes that the network has signed an active client list of more than 30 major and indepen-

dent labels, which pay \$400-\$850 a month per single or album distributed to the network. "Each month we distribute 10-15

free CDs of client product to the entire network," she explains. "We created a hounce-back card and phone-in system to enable locations to report their customer requests, much like radio stations report their playlists to Billboard and other music media. Our monthly Top 25 Play Chart is based on CMN patron requests and is distributed as takeaways to the locations, with featured

CD covers on the back side." The chart is used to encourage CMN customers to "stop by their

nearest record store or order hy phone toll-free at 1-888-BUY-TUNES," with most titles \$12.99 plus a modest shipping-and-handling charge. In a recent direct-sales pitch locations were offered a five-piece pre-pack counter display for Nettwerk Records' "Brewed Awakening" sampler of new and developing artists at \$7.29 wholesale and suggested \$9.99 retail. More than 50 CMN out-



lets expressed interest, according to

Kopecky, left, and Debra Flanagan flank Tom Shlapak, who hand order and phone-in fulfillment from his Music Merchant store in Hasbrouck

Heights, N.J. (Photo: Steve Traiman)

Coffman created and produced two himonthly "Café Music Network's

Selects" samplers of 18 tracks from promoted product, distributed free to all CMN locations and nearly 700 other potential ontlets. The just-released "Volume II" includes Derrick & Patav's "Housewives Choice" from "Ska's The Limit 59-64 Vol. 1" (Island); Ani DiFranco's "Fire Door" from "Living In Clip" (Righteous Bahe); Manhattan Transfer's "Java Jive" from "Swing" (Atlantic); Joe (Continued on page 67)

BY DON JEFFREY

WHAT do a group that disbandthe active music huyers, and then ed more than a quarter of a centuasked them who their favorite ry ago, a current country music ortists were The results were hroken out demographically. ation, and a rapper who was Besides the Beatles, the only slain last year have in common? Just this: They—the Beatles, Garth Brooks, and 2Pac—are among the top 10 favorite acts of

other acts to appear on both the men's and women's top 10 lists are Brooks (No. 2 with the ladies, No. both male and female active music 8 with the gents), 2Pac (No. 4 with buyers. (Actives are those who males, No. 9 with females), and have purchased at least three the Eagles (No. 3 with women, No. recordings in the past six months.) Moreover, the Beatles-and this

2Pac is the only rapper to appear among the women's 10 favorites, but the late Notorious B.I.G. gets enough mentions among the men to come in at No.

Another interesting and maybe not altogether surprising detail is that not a single woman graces the top 10 list of the men, while three en score among the females' top 10-Celine Dion (No. 7), Whitnev Houston (No. 6), and Reba McEntire (No. 4).

And, despite its sales success (Continued on page 69)

They also brought in Jim Coffman, a music industry executive since 1984 with Island, Atco/EastWest, and the Mouth Almighty spoken-word affiliate of Mercury. Another key player in CMN's suc-

cessful launch is Tom Shispak, a veteran of more than 30 years in the esale and retail record busi "Handling fulfillment for CMN customers is ideal for a small independent retailer in today's tough economy," says Shlapak, "It's great to help start an exciting new concept

like CMN. Operating from his Music Merchant locations in suhurhan Westwood, N.J. for 18 years and Hashrouck Heights, N.J., for 11 years, Shlanak had known Flanagan for

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Cracker Barrel Checks Out Audiobooks

Restaurant Chain Lets Customers Rent, Return Titles

■ BY SHAWNEE SMITH

NEW YORK-Open since 1969, the Lebanon, Tenn.-headquartered Cracker Barrel Old Country Store restaurant chain has been offering its guests audiobook rentals in addition to its down-home menu of country ham, grits, chicken and dumplings, and fried

okra for approximately seven years.

"The whole philosophy [of Cracker Barrel] is to give people a place to stop off the highway, take a break, relax, and sit on the front porch," says Paula Piercey, buyer at the restaurant chain, which features a front porch, complete with rocking chairs, at every location,



"Dan Evans our CEO and founder. heard about [audiobooks] and thought

[an audio exchange] program might be a good fit for our guests, who are very transient. It was a very visionary thing, because when you think about it, what better way to pass time in a car than [listen] to a title you've wanted to [check out] but haven't had the time to The program allows patrons to pur-

chase an audiobook at any location across the country, return it at another location en route to their final destination, and be refunded the price of the audio minus a per-week rental fee. The chain initially offered mostly classic titles like "Black Beauty," "Lit-

tle Women," and several Louis L'Amour titles that were bought directly from each publisher. In the early '90s, however, customers began to request more updated titles, including many on The New York

Times' Best Sellers list.

So in 1994, Cracker Barrel revamped the audio rental program, now called Books on Audio, to include audio verns of the Times' best-selling titles and more, provided by a sole distributor, Ingram Entertainment Inc., based

BIBLIO*TECH* have historically been long-distance

While the chain's major customers

"People who rent the audios are pri-

nutes," says Piercey. "Instead of

marily people traveling, but we've been

seeing sales from people with long

listening to the radio every day, they get a chance to listen to a tape.

the most requested audiobooks

Piercey doesn't stick solely to the

"I listen for good story lines, not nec-

She also looks for old and new works

from popular authors that did not make

the Best Sellers list, up-and-coming

writers, and titles with current and

Placed on spinning display racks on

or near the cash registers, the audio

titles are located in the retail area of

the store, at the front of every restau-

through retail area prior to getting to

the dining area," says Piercey. "People usually have to wait in line to be seated

[at the restaurant], so what better way

to pass the time than looking at the

toys, candy, and nice gifts that we sell?"

exchange program, the retail area sells

Cracker Barrel foodstuffs like jellies,

coffees, and syrups; seasonal gift bas-

kets; crafts; collectibles; and rocking

chairs like the ones on the front porch

Fiction On Audio

NEW YORK-The New Yorker Maga-

zine and Mercury Records' spoken-word imprint, Mouth Almighty, are

releasing three audiobook collections

that feature short stories culled from

the special fiction issues of the maga-Titled "The New Yorker Out

Loud," the first collection is set to

street Nov. 25 and will be available in

We've had a very strong respo

to our fiction issues, whose newsstand

says Tom Florio, president of The New

Yorker. "We'd been looking at ways to

THE NEW YORKER

sales (for those issues) have doubled

double CD and cassette formats.

New Yorker's

■ BY SHAWNEE SMITH

In addition to the audiohook

"People come in through the walk-

future TV or movie adaptations.

rant.

essarily something that hit the Best Sellers list," says Piercey. "I look for what I call 'a good read."

Times' list when she chooses titles.

While best-selling titles are some of

travelers, the store's audio rental pro-

gram is also attracting daily commu

in La Vergne, Tenn. Ingram also provides uniform packaging for the titles, regardless of the publisher. The program still allows guests to e an audiobook at any of its 317



restaurants across the country and return it at another location. The current per-week rental fee is \$3, and prices for the audiobooks are \$12.99 for a one-tape title; \$18.99 for a two-tape title; \$23.99 for a three-tape title; and \$27.99 for a four-tape title. "Buying the [audiobook] outright

helps ensure that the book and the uest will come back," says Piercey. Since including titles from the Times' Best Sellers list, Piercey updates the catalog monthly, with a constant list of more than 200 titles. The catalog includes mystery and suspense titles, self-help, drama, classics, and current children's tales such as "Pinni Longstocking," "Hank The Cowdog," and "House At Pooh Corner." Piercey says that the most popular categories are drama and self-help, and the biggest rental periods parallel the most frequent travel times: summer and the

newsline...

NAVARRE, an independent distributor of music and interactive software, reports a net profit of \$519,000 on \$48.5 million in sales in the second fiscal quarter, which ended Sept. 30, compared with net income of \$93,000 on \$48.2 million in sales in the same period last year. The New Hope, Minn.-based company says that its cash flow (earnings before interest, taxes, amortization, and depreciation) rose 35% to \$2.1 million and music sales increased 13% in the quarter. Traffic on the NetRadio Network, which has more than 100 channels, rose to more than 1 million listeners a month. And the gross profit margin for the computer-software divi-sion climbed to 10.1% in the quarter, up from 9.5% a year ago.

scape Marketplace. Users of Netscape's Internet site will have access to N2K's online music service, Music Boulevard. The online retailer offers more than 185,000 music titles.

HANDLEMAN, the distributor of music, video, books, and computer software, says that its proprietary-products unit, North Coast Entertainment, will increase the pace of acquisitions of video and hroadcast properties outside North America. A new operating unit, called Anchor Bay International, has been created for this purpose. George Port, formerly president of Anchor Bay Entertainment, the U.S. and Canadian video unit, is named managing director of the international group and will be hased in London. Dan Whitt, formerly VP of marketing for Handleman, is appointed GM of Anchor Bay Entertainment.

that the rate of DVD player sales so far—200,000 sold to U.S. dealers in six months on the market—exceeds the pace of sales for the VCR, which was introduced in 1975, and the CD player, which went on the market in



another 1 million next year. The trade organization also says that top engineers from consumer-electronics companies will speak at the newly named Digital Engineering Confer-

following the annual International CES convention Jan. 8-11, 1998. The conference will include discussions of DVD, digital sudio, and the Inter net. CEMA also says it has increased the size of its board of directors to 41, adding five new members.

study that the ITS, entertainment and communications media companies will grow at least twice as fast as the overall economy in the next decade. The report, Kagan's MediaCast 2006, estimates that total U.S. consumer media spending in 2006 will exceed \$319 hillion, which indicates a 10year compound annual growth rate of 8.4%. The higgest projected gain (25.2% compound annual growth) is for the Internet/interactive category, whose estimated revenue in '06 is \$21.9 hillion. The entertainment category, which includes recorded music, home video, movies, and video games, is expected to show 3.6% compound annual growth to \$50.1 hillion in '06.

Francisco, reports that sales for stores open more than a year fell 8% in the fiscal year that ended Sept. 30. Total sales dropped 4% to \$890.5 million. The company operates a joint retail venture with Tower Records called Word

ON-LINE ENTERTAINMENT NETWORK, a subsidiary of GlobalNet Systems Ltd., says it will provide simultaneous worldwide audio multicasting of live events over the Internet through its SongQuest system. The multigenre, audio-on-demand, pay-per-listen service was scheduled to debut Oct. 22 with a show from Nashville club Douglas Corner Cafe featuring

ARISTA RECORDS relaunched a newly designed World Wide Weh site Oct.

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) appounces

has rejoined NARM's board of directors, replacing Boh Henderson, who left Musicland. Eugster served on the board from 1982 to '89 and had been vention in San Diego.

N2K, the online music company, has made an agreement with Netscape Communications for a co-hranded music retail service through the Net-

THE CONSUMER ELECTRONICS MANUFACTURERS ASSN. (CEMA) 88V8 '83. CEMA estimates that 400,000 players may be sold this year and

ence-the Consumer Electronics Future Jan. 12-14, 1998, in Las Vegas,

PAUL KAGAN ASSOCIATES, a media research firm, concludes in its recent

THE GDDD GUYS1, a 76-store consumer-electronics retailer hased in San

the artists Sylvia, T. Graham Brown, D.R. Auten, and Gene Cook.

20 that creates a '50s diner in a 3-D-style format. The site (www.aristarec.com), which was designed in-house, includes song samples from upcoming albums, audio and video interviews, archive concert clips, and promotional videos.

that Jack Eugster, chairman/presi-

dent/CEO of the Musicland Group,

NADM its president. He also delivered the keynote speech at the '95 NARM con

EXECUTIVE TURNTABLE

HOME VIDEO. Greg Prohert is promoted to executive VP at Buena Vista Home Entertainment Worldwide in Hong Kong. He was senior VP/managing director at Buena Vista Home Entertainment Asia. Matt J. Peacock is named

senior director of marketing at Fox Lorher Associates Inc. in New York. He was marketing director at WinStar Home Enter tainment Jeff Kaplan is promoted to

manager of publicity at Columbia TriStar Home Video in Culver City, Calif. He was publicity coor-DISTRIBUTION, Jim Sturgeon is

named president of Naxos of America. He was VP of sales and marketing at Warner Alliance. Paul Guzman is promoted to senior director of financial planning and analysis at Sony Disc



Manufacturing in New York. He was director of financial planning

and analysis

Simitar Entertainment in Minneapolis appoints Tony Timpano manager, husiness and legal affairs. He was an entertainment

RETAIL, Steven Corn is named VP of creative affairs at Megatrax in North Hollywood, Calif. He was head of the music department at LIVE Entertainment.

extend the brand of the magazine, and we felt the opportunity to feature the work in The New Yorker with Mercury, whose distribution system-not just in record stores, but book stores and cybercafes-we like, was a good The featured short story selections

for the collection are chosen by Bill Buford, literary and fiction editor at The New Yorker, and the series is (Continued on page 70)

Rounder Taps Virant As 1st President/CEO; Arhoolie Issues Some 'Sacred' Follow-Ups

ROUNDER ROUNDABOUT: After 27 years in business without a COO, Rounder Records in Cambridge, Mass., has installed its chief counsel, John Virant, as president/CEO.

The title of president was previously held by label co-founder Marian Leighton Levy-though you probably never knew that, since the company was more or less collectively heimed by Levy and her partners, Ken Irwin and Bill Nowlin. who launched Rounder as a commu-

nal enterprise in 1970. Virant says, "For the last 27 ears, everything has fallen on Ken, Bill, and Marian. I think the idea is to rely on me more and move the company forward."

Levy indicates that the elevation of Virant, who has been with the roots music label for close to five years, is partially in acknowledgment of his crucial activities on the company's behalf-for instance, he helped secure the lucrative Raffi

catalog for Rounder. There are a lot of things like that that John helped bring aboutthings that people like [Ken, Bill,

and I] might have lost patience with," Levy says.

She adds, "We felt he was taking more of an active role in the compa ny besides business affairs, so we thought it was a good next step. We think his ideas for Rounder and its future are compatible with ours."

Virant's brief for the company is obviously developing new opportunities, and he notes that his promo-tion comes after a period of "some refocusing for Rounder," with the sale of the firm's half interest in Distribution North America (DNA) to Valley Record Distributors. (Rounder is contracted for distribution with DNA through June 1998, and Virant says there have been preliminary discussions about extending that pact.) "We've been able to focus on the

core [label] business," Levy says. The idea is to continue to focus on the label, develop the artists we have and seek out new ones. We



by Chris Morris

all feel that the way the record business is right now, John's skills and background are a good complement to ours. It is nice to have somebody help shoulder some of those responsibilities.

Longtime Rounder executive Duncan Browne continues as GM and will still oversee the label's mar-

keting division. For the time being, Virant will continue to act as general counsel, but he says, "At some point we may bring somebody in to replace me in that position."

HOT NEW SPINS: Earlier this

year, we sang the praises of "Sacred Steel," a stupendous collection of gospel recordings featuring some brilliant Florida steel guitar players. Happily, Arhoolie Records in Berkeley, Calif., has followed up that set with individual albums by some of the earlier record's featured pickers. Sonny Treadway's "Jeaus Wiil Fix It" is a collection of instrumentals that will thrill you no matter what your denomination, while "The Campbell Brothers Featuring Katie Jackson" offers some stunning new studio recordings by that gifted family. A third album, "Can't Nobody Do Me Like Jesus"

by Aubrey Ghent, is due in November . . . More good news: In early November, Oh Boy Records in Nashvilie will release an album by songwriter Donnie Fritts, "Everybody's Got A Song." Fritts, whose only other album, the rare "Prone To Lean," was released in 1974, is best known as one of the great architects of the Muscle Shoals soul sound and bas penned innumerable Southern soul hits. The Oh Boy

album will feature such guests as fellow Muscle Shoals grads Dan Penn and Spooner Oldham. Waylon Jennings, Willie Nelson, Lucinda Williams, Delbert McClinton, Tony Joe White, and Kris Kristofferson.

LAG WAVING: The hidden track on the Grievous Angels' debut album, "New City Of Sin," on Chiengo's Bloodshot Records, got guitarist/vocalist Russell Sepulveda in dutch with his family.

"That hidden track got me cut out of my dad's will," Sepulveda says. It seems that Sepulveda's father proudly bought 10 copies of the (Continued on page 68)





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30 YEARS IN BUSINESS

MAP Policy Scrutinized By FTC—Again

LAST MONTH, the Federal Trade Commission (FTC) upgraded its informal inquiry into the music industry's business practices into a full-scale investigation by subpoenaing the business-transaction documents from the majors and some music chains. Naturally, the media went into a feeding frenzy over this development, as they do with any story concerning CD pric-

ing. Remember all the attention they gave to the class-action lawsuit charging that the major music manufacturers were engaging in price fixing?
The way the FTC, the plantifffs in the class-action lawsuit, and the media apparently see it, when the music specialty retailers clamored for more effective minimum-advertised-price effective minimum-advertised-price

(MAP) policies and then higher MAPs

and the music manufacturers responded, it constituted collusion. (This is a key argument in the original complaint filed by the lawyers in the classaction lawsuit.)

How anybody thinks that the majors are engaging in price fixing through their MAP policies is beyond me. For example, the typical \$16.98 CD earries a \$10.70 cost to music accounts. So if Best Buy sells that CD for \$8.99 and Musicland sells it for \$15.99, the manufacturer will still get \$10.70 for esch.

copy of that CD sold, regardless of the price paid by the shopper. The only way

The only way manufacturers can benefit from low prices is if they get every music retailer in the U.S. to sell all CDs at \$9.99, wh would likely result in an explosion

music resamer in the U.S. to sell all CDs at \$9.99, which would likely result in an explosion of CD sales. Of course, then the question would be, How long will music retail stay affoat with everybody losing 71 cents on every CD sold? And that doesn't even take into account the losses incurred from expenses.

So let's get one thing straight: Music specialty retailers are the ones that benefit from a higher MAP, not music manufacturers.

musac manufacturers.

That then leads to be question, Are music manufacturers cheating consumers by using MAP policies to keep prices artificially high because they prices artificially high because they flavor one class of music merchants (large music specially chains, such as Morel, Camelot, and Tower) over another (discounters for which music is only a small percentage of the inventory, such as Wal-Mart, Target, Best

Buy, and Circuit City)?

Maybe, But if music manufacturers

have strengthened MAP policies, you can be pretty sure it had nothing to do with collusion. As I recall, back in 1994, when music specialty merchanta urged the majors to strengthen their MAP policies, their pleas fell on deaf ears. In fact, some manufacturers were so smug about the situation that privately they were gloating that business had never been better and that if some music merchants couldn't keep up with the times.

then maybe the world would be a bet-

Music manufacturers were dragged kieking and screaming to bolster their MAP policies. It was only when returns started coming back by the tractor resi.

the tractor-trailer load, catalog sales started suffering precipitous declines, merchants started pussing on most baby acts, and the cost of breaking developing artists started escalating rapidly that MAP policies started to be stronthened.

But it wasn't until music manufacturers found that they weren't getting paid by music merchants, who either advanced into Chapter 11—in other words, when the music merchants' pain became the manufacturers' pain—that the majors began to think against those using music as a loss leader, via MAP. The whole process tok aimost 30 months, and advancements were made in music and advancements were made in tensal increments.

So let's get another thing straight: Each major was acting out of selfpreservation, not collusion, when it (Continued on page 68)









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CAFE MUSIC NETWORK SERVES UP SAMPLERS

Jackson's "Angel (Lust)" from "Heaven & Hell" (Sony Classical); Sarah McLachlan's "Building A Mystery" from "Surfacing" (Nettwerk/Arista); Monica Beban & Deron Johnson's "World Keepa Spinning" from "Behan Johnson" (RCA); and Sprinkle Genies" ("Bum" from "Sprinkle Genies" ("Grisbee).

The team also put together a twiceweekly series of free concerts this past July and August for the Coffee Station at the World Trade Center Plaza in New York as the pilot for a CMN Live tour concept for 1998.

An awarder rollect in 10 TeS Australia World Wide Web white, a set If Robin Chew's LacidCafe site, which is getting an audited 33,000 visitors a month. At www2.lucidcafe.com/lucid-acfe/cafemasies, the site includes a selection of the top 25 most-played songs on each month's chart. "Blend," with samples of new music, "Cafe Music Selects," a compilation from the bimonthly sampler, and "Makta" by in The Music Industry, commen-

ry by columnist Brad Hogue. For CMN members, the service has produced some good feedback. A typical experience is shared by Kent Gustafson, who opened the Internet Outpost Cafe this past January in St. Petersburg Beach, Fla., with a dozen computer stations, E-mail, and Web site services for customers "We started off with a 60-CD changer and a good hi-fi system to provide some entertainment for our customers," be recalls. "When we got the pitch from CMN, we thought it was a cool thing to get all of this new music. We play a wide variety of music and have gotten a lot of good comments from our customers. We've bad to ask for more copies of the chart each month and are looking forward to doing a lot more with the Network." In its relatively short life, CMN

also has earned some high marks from industry executives. Terry Currier got involved with CMN through



Kent Gustafson, owner of Internet Outpost Cafe, e Café Music Network location in St. Petersburg Beech, Fle., shows off some of the CD collection provided by the CMN service. (Photo: Steve Traiman)

his Burnside Records, promoting its new Gary Myrick album, "Texas Litter & Tombstone Sales," earlier this year. "We did a mailing through GMN, got some solid in-store play as a result, and rigbt out of the box ended up in the top five on the next month's chart," he says.

Currier, also owner of the indie retailer Music Millennium in Portland. Ore., since 1989, was a founder of the Coalition of Independent Music Stores (CIMS) at the 1995 National Assn. of Independent Record Distributors and Manufacturers Convention in San Francisco. Now with 65 member stores, CIMS is discussing with Flanagan a closer relationship with CMN. "I like [CMN's] grass-roots approach to selling music," Currier says. "Their locations offer a perfect audience for a lot of music that doesn't get exposed anywhere else.

Sean O'Sallivan, director of martecting at Sony Classical, also has had good response to the label's involvement with CMN. "We've does a number of projects with CMN on 16-16 Aypanetals Wait," and Body McFertin's Circle Songe' [with very solid results,] be note. In the current cycle we're promoting our Kurt Weill compilation, "September Songe," with on incredible range of artists that ing in a ceffice bar or each, including El Harvey, Loa Reed, Nick Cawe, and Elvis Costello."

He also sees the CMN locations as ideal for regional promotions. "We know where they are and can tailor our programs to include them," he CMNI were reversel them, as a concerning the product, promoting incafe play, and creating a playlide like a radio station does. If gives us a good core list of floations."

Chris Coyle, national director of sales and marketing for the New York-based 32 Jazz label, had known Flanagan for several years and hired her for consulting on a couple of pro-jects. "I thought that CMN was an interesting marketing tool, offering some excellent opportunities outside traditional retail outlets for our blues and jazz reissues," he says. "Our Jazz Passengers release featuring Deborah Harry and Elvis Costello worked real well. It charted at No. 1 the first month and was still on the chart four months later. Because of the current statua of retail we have to take the product to our customers, and we're looking forward to getting our new 'Hit Jazz' compilation to CMN, probably for October distribution.

The live concerts produced by CMN for the Coffee Station did so well this past summer that they may be expanded to four evenings a week next year, according to David Sawyer, executive VF of the S8-store chain. We operate five at the [World Trade Center] alone, including the two largest in the U.S., [which] serve 7,500 customers daily," he notes. "Playing two nights a week from 530

7,500 customers daily," he notes.
"Playing two nights a week from 530 no to 1730 no not outside stage, the new acts from CMN like Richard Julian and Mecca Bodga were very well received. Attendance exceeded our expectations, going up weekly from the pectations, going up weekly from the 150 or so the first week. We may even sponsor an afternoon series in 1986 as well."

Since he started in the business three decades ago as a salesman at Vogel's, a major independent retailer still setive in Elizabeth, N.J., Shlapak



has seen a lot of changes in the record business. He was with National Tape Distributors, the Record Haven chain, and the retail division of Apex-Martin before starting his first Music Merchant. "CMN has tarted to prove

its value to large and small labels of all genres and to an eclectic new breed of listener locations," he says. "We've got a lot of enthusiasm from everyone involved, and that's got to be good for our industry.



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CHANDISING CULTURE: ALL FIXTURES MAY

BE MIXED AND MATCHED AND MAY ALWAYS

DECLARATIONS OF INDEPENDENTS

(Continued from page 65)

record without having heard it. But he pulled up sbort after he heard the buried cut—a raucous version of the Sex Pistols' scabrous "Bodies." Sepulveda says, "He called me up the next day and told me to come

and pick up my CDs." The funny thing is that "Bodies" isn't truly representative of the Grievous Angels' sound; Sepulveda says the group members worked the song up out of boredom while they were touring. The majority of the songs on "New City Of Sin" are twangy rockers that owe much to such professed influences as Rank & File, the Replacements, and the Dream Syndicate.

The band's name and the title of its album give a slightly misleading suggestion of what its music is According to Sepulveda-who

performs under the handle of Earl C. Whitehead—the group, which began life in Tempe, Ariz., in the

early '90s, also has an "alter ego" incarnation, a bluegrass act called Ned Beatty & the Inbreds. (The side group appeared on the 1995 Bloodsbot EP "Angels And Inbreds," which also included tracks by the Angels.)

But, contrary to what many might who released an album titled

believe, the Angels don't consider themselves an alt.country band. And they don't claim the late country/rock pioneer Gram Parsons-

Beginning in the spring, the Wash-

ington, D.C., office of the FTC sent

letters to all the majors asking for the

same information that its Dallas

office had collected from '93 to '96.

Don't the people in the Dallas office

and the Washington office talk to one

The six majors spent millions of dol-

lars shipping tractor-trailer loads of

documents to the FTC in the last go-

around, and now the FTC expects them

to go through the same motions again

Forget about the majors' money is this

the best way to spend the taxpayers'

these questions, because the FTC fan-

it never explains itself. In fact, if an

investigation doesn't turn up wrong-

doing, the agency will never even admit

it took place. Maybe someone in Wash-

ington should appoint a special prose-

cutor to look into how the FTC con-

cies itself as a kind of supreme being

We may never know the answer to

money?

ducts its business

called "Sin City"-as a primary inspiration.

Sepulveda says that the album title is drawn from the lyrics to an Angels tune, "Scandal Of The Century," which appears on the new "Grievous Angel" and wrote a song album. And he says his songs doesn't share many particulars with

> "His songwriting was much more structured," he says. "I think our music is much simpler." He adds, "I don't think our sound

can be compared to anything in the alt.country scene today . . . I don't feel the need to nigeophole our band."

Though the Angels shun the alt.country tag, they've still gotten co-billed with acts like San Francisco's Waycrosa (a band that takes its name from Parsons' hometown in Georgia) and neo-traditionalists like Wayne Hancock and Dale Watson

This doesn't faze the band, according to Sepulveda: "We know we're going to be louder. We know we don't sound traditional . . . We bave a good time no matter who we play with."

The Grievous Angels—Sepulveda,

bassist Mickey Ferrell, guitarist Daniel Henzerling, and drummer Jon Rauhouse-will be doing two weeks of Midwestern dates in November, followed by treks through the Northwest, Northern

California, and Texas.

RETAIL TRACK

(Continued from page 66)

Now, let's move on to the argument,

which some in the media have made to me, that the majors are keeping prices artificially high in order to support

I'd be the first to admit that the music retailing segment is not without its problems. Music specialty merchants took on too much debt and opened too many stores in the first balf of the '90s. Some, and you know who you are, multiplied their problems

poorly thought-out business strate-But I defy anybody in the business to explain to me how Wal-Mart, Tar-get, Best Buy, and Circuit City are

Best Buy was the best music marketing chain in the business. But that is only one component of the music retail equation. If you consider presentation, the Best Buy/Circuit City retail concept is basically a glorified warehouse, and while that may work well for larger products such as televisions, CD merchandising doesn't exactly sparkle in that enviror

name of the game in music retail, and now we all know just how efficient those chains really were in that area, even those label sales and distribution mass merchants with low return rates.

Finally, let's look at cost contain-CDs for \$9.99 and every other CD in the store for \$10.99-\$11.99, at least one, if not both merchants, claimed that CDs were the second-most-profitable product lines in their stores. Bullspit.

ufacturers were throwing at them.

So let's get another thing straight: Music specialty retailers weren't being run out of town by more efficient merchants. They were losing out to merchants that could afford to take bigger losses on music because of the profits from other product lines in their

How can a federal agency spend three years-from the summer of 1993 until the fall of 1996-investigating

toughened its MAP policies.

inefficient music specialty merchants.

by shooting themselves in the foot with

better at music retailing than music specialty merchants. Without a doubt, from 1994 to '96,

In the '90s, inventory control is the

executives who were fooled by the ment and profitability. Both Best Buy and Circuit City, particularly the former, have extremely low profit margins and even lower overhead, and they are to be applauded. But back before MAP policies were toughened and both were regularly selling top

Sure, if you apply music sales to either chain's corporate overhead, that may be true. But if you apply music sales to a breakout of the true expenses for that department, I'd bet my last cent that those departments were loss leaders, even with the bundles of cooperative dollars that the music man-

Now, I'd like to ask a few questions. an industry and then, finding nothing, start all over again from scratch?



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and radio presence, the modern rock genre does not place a single act among either the men's or women's top 10 artist chart. The bands that are the boys' favoritesin addition to the Beatles, Zeppelin, and the Eagles-include classic and heavy rockers like Pink Floyd (No. 3). Metallica (No. 5), the Rolling Stones (No. 7), and Aerosmith (No.

Country music is represented on the males' top 10 only by Brooks (No. 8). But half of the females' favorites are country acts, Besides Brooks and McEntire, the others are George Strait (No. 5), Alabama (No. 8), and Alan Jackson (No. 10). A breakout of the data by age

reveals the following results: For the youngest active male music buyers (12-17), the overwhelming favorite is 2Pac (12.2%), who died last year from gunshot wounds in Las Vegas. The rapper, also known as Tupac Shakur, is also the top artist among males 18-24 (8.3%). It's hardly startling that he got his lowest ratings from the oldest males (35-44, 0.5%; 45-54, 0.4%). Led Zeppelin scores highest

among males 25-34 (8%) and lowest For the oldest guys, it's the Beatles by far-14.1% of the 35-44s say the band is their favorite, and 17.1% of the 45-54s agree. The Rolling Stones also make their hest showing among the oldest men-7.3% of the

The age breakouts for the wome show some deviation from the male patterns. The youngest females (12-17) prefer alternative rock band No Doubt (7.9%) over any other act. Country stars Brooks and Strait anneal the most to women 18-24 (5.6% each). The Eagles (5.8%) just edge out Brooks (5.6%) with the 25-

At 35, however, the differences between the sexes (musicwise) apparently vanish. Women 35-44 and 45-54, just like men, choose the Beatles first by a wide margin. which probably proves nothing more than that most people's musical preferences are frozen along with

Elvis Presley also makes a respectable showing among the active music buyers, which may be partly the result of the recent fuss over the 20th anniversary of his death. Among the oldest males, he's tops with 5.8%. The King gets 4.9% of the votes of their female contem-

A look at regions of the country shows the Beatles ahead in most places. The only exceptions are the west north central states (from Missouri to Iowa), which favor Brooks (5.2%), and the south central states (from Tennessee to Texas), which go for Strait (6.8%).

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When the results are broken (Continued on next page)

Billboard.

Top Pop. Catalog Albums

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THIS	UAST	COMPLED FROM A NATIONAL SAMPLE OF RETAL STORE AND RACK SALES REPORTS COLLECTED, COMPLETO, AND PROMODED BY SOUND SCENAR ARTIST LINEL & NUMBER DOSTRIBUTING LARGE (SUID LIST PRICE) TITLE	TOTAL CHART MEDIS
1	2	* * NO. 1 * * FLEETWOOD MAC A* WARRIER BOOK 2007 [19:0616:00] 3 weeks at he 1.	271
2	1	ELTON JOHN A" GREATEST HITS	396
3	5	ROOK[7:5] (NASHAM (7:987] 98) PINK FLOYD ■ DARK SIDE OF THE MOON CAPITOL 45001* (1:98) [5:98)	1074
4	4	FLEETWOOD MAC &" WARNES 8005 3010 7 96 15 961	
5	-	JOHN DENVER . JOHN DENVER'S GREATEST HITS	145
	-	METALLICA A* METALLICA	176
6	3	BOB SEGER & THE SILVER BULLET BAND A' GREATEST HITS	323
1	_11	SOUNDTRACK A* GREASE	156
8	9	NO DOLIST A* TRACIC KINGDOM	224
9	1		94
10	8	BOB MARLEY AND THE WAILERS A* LEGEND THE COME SHIP! THE MALLERS A* VARIOUS ARTISTS A JOCK JAMS VOL. 1	436
11	10	JAMES TAYLOR A GREATEST HITS	117
12	13	WARNER 8HOS 3113* 07 98/11 981	365
13	-	RCA 12595 (10.9816.98)	19
14	6	ROCKET 52811/1/461/ (10.95/17.98)	108
15	14	SUBLIME ◆ GROUNE ALLEY 21474MCALT 9012 981 000 40 OZ. TO FREEDOM	51
16	16	SARAH MCLACHLAN &' FUMBLING TOWARDS ECSTASY	162
17	12	MAYEROX 45YO LYMAYNER ENDS. (\$0.58916.98)	123
18	15	BEASTIE BOYS ▲* DEF JAM 527351 MERCURY 17 96 EQ11 981 LICENSED TO ILL.	320
19	.17	JIMI HENDRIX & THE ULTIMATE EXPERIENCE MCA (0829-19-98-7-98)	201
20	24	THE ROLLING STONES ▲* HOT ROCKS	267
21	18	SHANIA TWAIN & THE WOMAN IN ME MERCURY STREET (U.Se EQ 16.98)	138
22	_	JOHN DENVER THE ROCKY MOUNTAIN COLLECTION REA 6443,7 (2) 46,79 (8)	1
23	21	JIMMY BUFFETT A' SONGS YOU KNOW BY HEART	351
24	35	STEVE MILLER BAND A' GREATEST HITS 1974-78	327
25	19	METALLICA & AND JUSTICE FOR ALL	396
26	22	ELICKTRA CORTINGEG (10 99/16 98) EAGLES & HELL FREEZES OVER 65/FEN 24725 (12 96/17 98) HELL FREEZES OVER	154
27		BPRC 24725 (12 2817) 961 PAC A BNIBSCORE 50609-99100817 (10 9616 98) ME AGAINST THE WORLD	
-	25	TOM PETTY AND THE HEARTBREAKERS & GREATEST HITS	96
28	26	BONE THUGS-N-HARMONY ▲' E. 1999 ETERNAL	196
29	23	JOURNEY & JOURNEY'S GREATEST HITS COLUMN 4493 IS 98 EQ15 98)	117
38	28	VARIOUS ARTISTS MONSTER MASH	424
31	20	GUNS N° ROSES A" APPETITE FOR DESTRUCTION	3
32	27	ENIGMA A* MCMXC A D.	339
33	38	CH19/3MA 8L724/VPGN (10 9816 98)	330
34	31	POCYDOR 84 / VIII 844 V - 1 0 56/17 960	359
35	34	MEGAFORCE (1017-)- EEG (10.50/16.98)	350
36	-	TRACY CHAPMAN A' TRACY CHAPMAN LIDATE OF PUPPETS METALLICA A' MASTER OF PUPPETS	109
37	29		367
38	49	SADE &* BEST OF SADE	114
39	30	CREEDENCE CLEARWATER REVIVAL & CHRONICLE VOL. 1	241
40	37	DAVE MATTHEWS BAND ▲* UNDER THE TABLE AND DREAMING RCA 66449 M 196 (1.98)	158
41	48	GARTH BROOKS DAPTIOL NASHVILLE 93996 19.0013 981	233
42	36	AEROSMITH &* BIG ONES GEFFOR 247.6 (12.98) 2.980	70
43	32	BUSH A** SIXTEEN STONE FRAMA 9/531/NTERSCOPE (10 08/16 80 BB) GARTH ROOKS A** THE HITS	145
44	33		149
45	44	CELINE DION A* THE COLOUR OF MY LOVE	188
46	43	ENYA A** WATERMARK BROS 100 0015 980 WATERMARK PRINCE & THE REVOLUTION A** DUDDE DAIN	337
47	_	WARNER (FICE 25) LO CT (861) 560	80
48	45	AC/DC A P BACK IN BLACK ACAMINE BACK IN BLACK	196
49	39	VARIOUS ARTISTS A¹ DISNEY CHILDREN'S FAVORITES VOLUME 1	45
50	42	RAGE AGAINST THE MACHINE ▲ RAGE AGAINST THE MACHINE	161
atalan	-76	and 3 years and differential from further dealers. No. 200 - To District of DOS	101

L. P.M. L. M. L. M. S. M

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North Pole, that is! December is Ultra-Lounge month. and we've got all the mixin's for deckin' the aisles!

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querenteed to make your nece redder Ston Rodelph's Rubwell With Dean Martin, Peopy Lee, Lines McGriff, Les Baster & Martin Banny Christmas Cocktalls fire original set all het tedder that are The Hothyridge Strings

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AND ALL THE GARNISH: 9



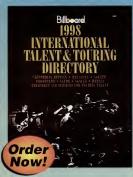
tartini Glass Dum helds 72 Elfra-Leunge GOs, a bin ca plot (Mirz.) some refelant and oill wrag. Designed to lost three



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Merchants & Marketing

MARKETVISION MOVES TO LONGFORM

(Continued from poor 62)

The result was "The Long
Strange Trip Continues," for which
Market Vision secured air time on
the Burly Bear Network, a college
network that reaches 1.7 million
students across the country. The
program aired five times per week
for two weeks on each campus and
'did very well in a market where we
weren't aure it would," Miller says.

Success with that project led to one of MarkeTVision's biggest deals to date, an arrangement with VH1 to co-produce with MTV Networks another Grateful Dead program. The Goods Show," that aired 15 times on VH1 during June and July. (VH1 has also aired similar merchandise shows for the Rolling Stones and Woodstock.) Included in the documentary/concert show were commercials for a rare collector's poster, an enhanced CD that features original Jerry Garcia artwork, selected Jerry Garcia Band alhums, and the ninth in e series of digitally remastered concert recordings called "Dick's Picks," which otherwise are available only through direct-response mail order and the hand's newsletter MarkeTVision sold the three-CD set for the drastically reduced price of \$18.50. "We are generally not looking to offer anything you can walk into the store and get. It needs to be exclusive and needs to be authentic," Miller says. As he pieces together a program, Miller says be tends to seek out relationships with individual artists themselves rather than go through labyrinthine licensing arrange-

ments with their record labels.

"We look for artists to whom all the rights to their music have reverted hack, because we would rather not pay royalties to the label," Miller says. "But if that is not the case, we will license from

the label." He says the company has had good luck getting access to materials from most of the artists it approaches. "Our pitch is this—we will make a show and provide distribution for that show, and in return we need exposure to your name, your people, everything that makes you what you are."

As well as selling existing artist

N.Y. FICTION ON AUDIO (Continued from page 65) being produced by Russ Titelman, who

provides list of mood music.

The first set includes Martin Amis'

"What Happened To Me On My Holday," Ian MeVants "Ho On Me and
John Updikle's "New York Girl." Each
selection is read by the author. The est
also features two other short stories—
Seamus Deane's "Matha Class," and Lorie
by actor Gabriel Byrne, and Lorie
Moore's "People Like That Are The
Only People Here," read by actress
Frances MeDormand.

Work on the second audio is scheduled to begin shortly. David Silver, VP of A&R at Mercury and executive producer for the series, expects that collection to drop in early summer, and

the third set will debut next fall.

Both the double CD and two-cassette package are priced at \$19.98 and
will be available in music and book

product, MarkeTVision is developing its own line of artist's-choice compilations called "Personal Picks." Currently the only album in the series is an Itzhak Perlman album, around which MarketVision created a shortform infomercial, but Miller says the next selection will "absolutely he of the rock or

created a new (form infomerical, but hiller says the next selection will "absolutely he of the rock or pop gener." The company just indee de deal with newly public online music haven NEX. Inc. to have the Perlman set featured as an audio streaming presentation in early December, according to Section 1997, and the property of the presentation of

MarkeTVision is also compiling what it envisions as an ongoing series of videos called "Stories From The Vault: Understanding

The Grateful Dead Through The Eyes Of The World." Although he declines to specify sales figures, Miller says each program sells "in the tens of thousands

of pieces."
The Gractful Dead program that aired on VH1, one of the company's most successful, raked in "hundreds of thousands of dollars," he claims. In keeping with the modus operand of the infomercial world, Markef Vision is primed for success hecause it targets willing huyers who are anxious to get their hands on albums and related mer-

chandise and don't mind a little prodding.

"We are selling merchandise to fans who want to buy it. They are not getting hawked; they are viewing it as a chance to get more merchandise from their favorite bands, and they are excited for our next

In role as retailer aside, MarketVision's hidden treasure is the database it is amassing with each person who calls and orders merchandise. Miller says the company is using the database to direct targeted off-the-air promotions, such as the current "blick's Picks" set. "We have no plans to sell our database," he says. "We will use it we carefully; we are not looking to offend anyone."

Now that it has made inroads on TV, Market Vision is channeling its efforts to the next frontier, the Internet. The company is working with a company called Sprintout Internet Services of Providence, R.I., to develop a Web site (http:// www.mktv.com/ that would serve as a baven not only for additional information on featured artists but for secure electronic transactions as

Currently, Miller says, business on the Internet remains fairly limited. "We've done well where a partner like the Dead is already doing well selling [on the Internet] and the fans are used to buying that way."

BUY CYCLES

(Continued from preceding page) down according to highest level of education, the Beatles are at the head of the class in all categories hut one. Those with some high school education select 2Pac as their favorite, but the margin (4.7%) is

hardly overwhelming.

The only household income group for which John, Paul, George, and Ringo aren't the most fab is the under-\$20,000. Its members favor Brooks (4.8%).

Strategic also matched people's favorite acts with the radio formats they listen to most. It's either the Beatles or 2Pac in most of the pop, rock, oldie, and adult cstegories. Brooks leads with country listeners

(17.1%), and Metallica rules the active rock (heavy metal and bard rock) format (16.4%). The only surprise here might be that Led Zeppelin, rather than U2 or No Doubt, holds the most weight among modern rock fans (7.4%).

Active music buyers favorite acts are also linked to where these consumers tend to purchase most of their music. Oldie acts like the Beatles, Eagles, and Presley attract those who shop through the record clubs. Brooks is the top performer among Wal-Mart/Sam's Club frequenters (8.4%). And 2Pac leads the pack at Camelot.



Mary's Borders. Irish singer and V2 Records artist Mary Coughtan has been touring the U.S. and doing in-store performances at 17 Borders Books & Music superstores. Shown of the Borders in Bryn Mawr, Pa., from left, are Sean Hickey, record dapartment manager, Borders; Coughtan and the son Clan; Spencer Cohen, Northeast regional selers rap, V2; and Brett Wain, marketing rep, BMG.

Home Video

MERCHANTS & MARKETING



In The Beginning. Michael Johnson, left, president of Buenu Vista Home Entertainment Worldwide, celebrates the grand cenning of Wast Bisney Animation's Toronto studio. The unit will make Disney a "World Premiser Moves," which are seen to be seen to the property of the president of the president of the Olive, managing director. Bisney Vista Home Enterlainment Cunada; Allison Gree, Pf manager, and Phil Lind, vice chalkement of Ropers Communications.

Numbers Up At East Coast Vid Show Atlantic City Confab Attracts All Studios

■ BY ANNE SHERBER

ATLANTIC CITY, N.J.—The East Coast Video Show took another step in its evolution from small-time regional gathering to national convention Oct. 7-9 when it touched down at the new glass-and-chrome Atlantic City Convention Center.

In addition to its new digs, the show was host for the first time to all the studios, including Columbia TrStar. Until this year, Columbia had declined to exhibit. "We'd been getting a lot of postive feedback from our East Coast sales staff about the show, and we're looking for a lot of rental support on

Evans, "Men In Black" will be one of this fall's sell-through blockbusters. Warner Home Video, which exhibited at the show in the past, had declined

Warner Home Video, which exhibited at the show in the past, had deelined to reserve booth space this year. But "at the last minute, we decided that it would be a good way to announce our December-January rental program," said one Warner executive. The studio had plenty of company.

The show drew some 250 exhibitons, about 70 of which were stationed in the separate adult area, always a strong attraction. Four years ago, 135 companies took 63,000 square feet of floor space. This year, the displays occupied 190,000 square feet, according to Diane Stone, show director for Expocon Management Associates in Fairfield, Conn. That number is up from 150,000 square foot is 1906;

Attendance has kept pace. Stone counted more than 8,559 registrants this year, up from 8,239 in 1996, continuing the strong growth pattern of the past several years. Much of the gain was due to the attraction of a brand-new venue.

But while the recently opened convention center represents a large step forward from the botel ballrooms of the part, the settep was not without a few glitchee. At the Universal Studios Home Entertainment booth, fixtures and literature had arrived only minutes before the show floor opened the morning of Oct. 7. Booth personnel were frantically stuffing bags even as attendees were beginning to mill

Other, smaller exhibitors reported similar snags. However, it could have been worse, said several. "I'm sur-

prised there haven't been more problems," one Universal executive noted. Even though the show has always catered to rental-minded retailers.

there was no shortage of sell-through product. Columbia: TriStar, in fact, focused almost exclusively on under-\$25 tibes, including "Baddy," "Men In Black," "Riverdance," and "My Best Friend's Wedding." Universal made its statement simply, with a luge "The Lost World: Jurassic Park" banner. Paramount Honey Udoe. meanwhile.

Paramount Home Video, meanwhile, promoted five budget catalog titles starring John Travolta that it is releasing in conjunction with the rental-priced "Face/Off." a strategy the studio used successfully last year when it released three Tom Cruise oldies along with "Mission: Impossible."

Among the other sell-through devatees were Playby Home Video, BMG Video, and Rhine Home Video. Rhino promoted "Dr. Katz", part of its distribution deal with the Cornedy Channel. Monkeen", and a Paul McCartney tile, "In the World Tonight." Japanese animation distributors also attended in force. Almost a show to themselves, cuime exhibitors included American Home Entertainment, A.D. Vilson, Entertainment, and Urban vilson,

The convention center also witnessed the rebirth of Orion Home Video, which announced that it was back from the dead. MGM, the new owner, started pumping life back into the label this summer. While no date has been set. Orion is

planning the first-quarter 1998 release of "Ulee's Gold," starring Peter Fonda. (Continued on page 75)

Early Stages Of Divx, DVD Feud Set In Papers; VSDA To Study Vid Habits

BATTLE LINES: Just because Divx won't be on the market until mid-1998 doesn't mean both sides in the DVD format war aren't testing each other's defenses. Thus far, it's been a newspaper skirmish.

The New York Times, which has reorganized for national distribution, ran a length piece in fast October that gave Dix majority owner Circuit City Stores a platform to promote the vituse of the pay-per-play disposable dise. A few days later. The Dallas Morning News syndicated as days about 100 A suburban New York paper heads attory about DIVD. A suburban New York paper head in the "new technology (that) may one day replace videocassette recorders," Dix:

cassette recorders." Divx rated only the last threc paragraphs.

Divx supporters have said from the beginning that the two systems would co-exist. The alternative, they argued, was offered to give those consumers cautious about building another home video library an opportunity to try before buying. But, in fact,

PICTURE THES

by Seth Goldste

for boying. Dut, in fact, the systems are head-to-head competitors. To succeed, Circuit City needs consumer acceptance of the DVD concept (via ad campaigns rolling out in the fourth quarter and extending well into next year), but not the "open standards" system.

Circuit City chairman Richard Sharp made that point in the Times article when he commented on DVD player movement at retail: "By our analysis only 50,000 units have sold to far ... It's already October, and they're not selling." Likewise, disc sell-through has to flop. Dvx will be a repeat of the VHS inde, where cassette sales pake in a veget of the VHS inde, where cassette sales pake in year, Sharp told the Times. His statements about hardware and software don't stand up to serulting, however.

water and middle does it allowed by all deviating, doeselved, which was done in bands. Sales have searchly while restals have sugged. Moreover, the video retailers that ever the history of bone video or and annually opposed to Dire. which have been a substantial prospect to Dire. which was station (Billiared, Sept. 20). Sharp made a presentation to be video software better annual (Vall) board, which be video Software better annual (Vall) board, which have been station (Billiared, Sept. 20). Sharp made a presentation to the video Software Sharp has been stated by the state of the stat

duction; 50% likely have sold through. CEMA doubles shipments to 400,000 for calendar 1997. The count is nowhere near the 2 million projected by starCBMA to project I/O as a late-20th-century new-technology winner. Noting that VLRs dish't po 200,000 units until 1977, two years after the first Betamax went on sale. CBMA predicts 1970 paper subpraces will top 14 million by the format's second anniversary. That's six times the comparable achievement of vivide on 40°D players. Circuit City could be leading the pack. The chain is expected to maintain its status in 1970 as the nationly premier consumer electronice shall—a potentially swelvard monitor for a first property of the control of the conposition for a direct connection II: Some awayed with

ed manufacturors a year ago, but it's good enough for

because Divx is pinching the chain's pocketbook. Circuit City's investment, which grew to \$130 million in September, reduced net earnings by \$2.8 million in the second quarter ending Aug. 31, atop \$1.6 million during the same period in the last fiscal year.

For six months, Divx absorbed \$3.4 million in

1997—or a hefty 13.5% of Circuit City's current half-year profit of \$27.5 million. The impact on earnings has increased in part because Circuit City's year-to-year profit is off 17.6% in a highly competitive business. If Divx flops, shareholders will be asking questions.

EXPERT ADVICE: VSDA has hired Yankelovich Partners of Norwalk, Conn., to conduct a consumer study of rental and purchasing habits this year, the first element of the association's Video Industry Promotion effort. Yankelovich will sample VCR owners, as well as satellite dish owners and pay-per-view users.

CRAZY LIKE A FOX: New York-based independent Fox Lorber Associates ships its first six DVD releases Tuesady (28): "The Umbrellas Of Cherbourg," "Breaker Morant," "Swept Away," "Diva," "Planetary Traveler," and "Cartoon Crazys," All are 282-98, with the exception of "Cartoon Crazys," all are 282-98, with the exception of classic eartoon icons. It's \$19.98.

LIVE Entertainment delivers "Platoon," 'An America Werewolf In London, "Hoosiers," and "The Running Man' on IVD Nov. 18, each at \$24.58 suggested list. MGM Home Entertainment is Bonding with 'Dr. No," "From Russia With Low," and 'Goldfinger' smong a IVD batch that includes "Their as Louise" "Hang 'Em If High," and a Dr. Seuss double feature, "How The Grinch Stole Christmass" and "Horton Hears A Who."

Howard Stern's sidekick Jackie "the Joke Man" Martling ships his first release, "BFD DVD," in December, Distributed by Martling's Ogtio Records, it includes bits from his stand-up comic routines. Price: \$24.98.

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BILLBOARD NOVEMBER 1, 1997

Zany Brainy Sprouts Gray Cells In California

The children's retail chain Zany Brainy has earmarked California as

its next expansion area. Zany Brainy offers more than 17,000 items, including video, music, computer software, books, games, and toys. The target market ranges from newborns to 12-year-olds. "Our goal is to be a national chain," says marketing executive VP Tom Veltios. "California is ripe, and it's on our map for 1997."

Three pins have already been stuck in the map. The 6-year-old Wynnewood, Pa.-based company, All videos are either G- or PG-rated.

which operates 48 stores in 13 states, opened its 49th outlet Oct. 17 in Torrance, Calif., following its California debut in September in the Los

by Eileen Fitzpatrick

Angeles suburb of Thousand Oaks.

On Nov. 7, another outlet opens in San Diego.

Vellios won't disclose how many additional stores would open in the Golden State over the next year, but he says it will be a "substantial" number. To date, most units have been located on the East Coast and in the Midwest, trading on Zany Brainy's big advantage-the wide range of children's product under

Zany Brainy also has a parentfriendly hook, since it only carries educational and nonviolent items. If something is questionable, an inhouse committee decides whether it meets the retailer's mission state-

there are no Power Rangers videos or merchandise in the store, and even some Looney Tunes cassettes have been rejected.

In addition, the chain encourages independent producers to present new releases and sends its video buyer to book conventions to scout out material. "Our stores are as much about what we don't carry."

says Vellios. Each outlet carries about 600 video titles, which ranges from niche re-leases to the latest Disney product.

> "Video is clearly an important business for us," Vellios notes, "and it's critical to bring in merchandise that

meets our mission state-

Vellios maintains the chain is com-

netitive on pricing with the mass merchants on new releases. While it stocks more catalog titles to stand out, Zany Brainy also has a "price matching" policy to stay abreast of Wal-Mart and others. "If you want the newest Barney tape we'll have it, but we'll also have the entire catalog of Barney titles," he says

Lesser-known kids' titles get prominent placement. Vellios poin to such video series as "Madeline" and "Arthur," which he says aren't as visible in mass-merchant stores. He adds, "We also put all the accompanying merchandise with the

(Continued on page 75)

Billboard.

Top Video Sales

THIS WEEK	UNST WEEK	WAS ON CHAR	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Rejease	Rating	Suggested
Т				* * * No. 1 * * *				
1	1	1	LIAR LIAR	Universal Studios Homo Video 83330	Jim Corruy	1997	PG-13	2
	2	138	SLEEPING BEAUTY +	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1958	c	2
	8	83	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	R
8	10	8	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	Mt	1
5	8	10	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	MR	1
8	8	10	SPAWN O	HBO Home Video Warner Home Video 91425	Animated	1997	NR	2
8	8	8	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	MR	1
8	8	8	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hown	1996	PG	1
8	20	2	DIANA: LEGACY OF A PRINCESS	MPI Home Video MP7275	Various Artists	1997	808	1
13	28	2	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBVD622	Jenny McCarthy	1997	MR	1
13	15	9	WILLIAM SHAKESPEARE'S ROMEO	FoxVideo 8737	Leonardo Dicaprio Claire Danes	1996	PG-13	1
12	8	8	OPRAH: MAKE THE CONNECTION	Buena Vista Home Visios 50428	Oprah Wintrey	1997	AUR	1
13	10	8	THE SIMPSONS: TRIPLE PACK	FosVideo 4102951	Animated	1997	NR.	2
14	10	5	CASPER. A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg	1997	6	1
15	9	2	THE X-FILES BOX SET: VOL. S	FoxVideo 4105	Lori Loughiin David Duchovny	1997	NR.	1
16	12	10	POOH'S GRAND ADVENTURE	Wait Disney Home Video	Grillen Anderson Animated	1997	6	1
17	22	7	HALLOWEEN: ANNIVERSARY EDITION	Buena Vista Home Video 16030 Video Tressures 10272	Jamie Lee Curtis Donald Pleaseone	1978	8	l.
18	NE	_	DIANA: A CELEBRATION	BBC Video	Donald Pleasence Venous Artists	1997	MR	1
19	NET	-	GRATEFUL DEAD: DOWNHILL	FoxVideo 537 Monterey Home Video 31989	Gratelui Dead	1997	102	1
20	19	126	FROM HERE STAR WARS: SPECIAL EDITION	FraVites 60973	Mark Hamill	1977	PG	ľ
21	-				Harrison Ford	1000	- 1-0	ŧ.
21	17	158	MARY POPPINS ◆	Welt Disney Home Video Buena Vista Home Video 9871	Olck Van Dyke Tom Cruise	1964	6	2
_		1.4	THE JUNGLE BOOK:	Columbia TriStar Horne Video 82533	Cuba Gooding, Jr.		-	Ŧ.
23	RE-E		30TH ANNIVERSARY	Walt Disney Home Video 0602 Penthouse Video	Animated	1967	6	2
24	27	2	PENTHOUSE: 1997 PET OF THE YEAR PLAY-OFF	WarnerVision Entertainment 57022-3	Various Artists	1997	NR	1
25	18	3	WARRIORS OF VIRTUE	Warner Home Video M546284 Wall Disney Home Video	Ryan Jeffers Tim Allen	1997	PG	ľ
26	24	11	JUNGLE 2 JUNGLE	Buena Vista Home Video 60329	Martin Short	1997	PG	1
27	NE		PENTHOUSE: SHOWGIRLS OF PENTHOUSE	Pentheuse Video WarnerVision Entertainment 57023-3 Penthouse Video	Vanous Artists	1997	NR	1
28	NE	wÞ	PENTHOUSE: CONFESSIONS	WarnerVision Entertainment 57024-3	Venous Artists	1997	MR	1
29	16	4	HYPEI	Republic Pictures Home Video 36700	Soundgarden Nirvana	1996	NR	1
30	37	2	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kieler Sutherland	1997	18R	1
31	NE	wÞ	ALL THE KING'S MEN: ROCKET RIDE TO STARDOM	Real Entertainment 3002	Elvis Prestry	1997	NR	1
32	RE-E	NTRY	OLD YELLER: 40TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 1433	Dorothy McGuire Fess Parker	1957	NR	1
33	RE-ENTRY		SPICE GIRLS: GIRL POWERI-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	1
34	35	5	MICROCOSMOS	Walt Disney Home Video Busna Vista Home Video 10480	Not Usled	1997	168	1
35	36	2	FREEBIRDTHE MOVIE	Cabin Fover Entertainment CF918	Lynyrd Skynyrd	1977	PG	1
36	NE-ENTRY		THUG IMMORTAL-TUPAC SHAKUR STORY	Xerron Entertainment 1085	Tupec Shakur	1997	R	1
37	29	69	JURASSIC PARK O	Universal Studios Home Video 81409	Sam Neitl Laura Dem	1993	PG-13	t
38	23	2	FROM DUSK TILL DAWN	Miramux Home Entertainment Burnn Vista Home Video R016	George Cloonty Quertin Tarantino	1996	R	1
39	28	20	I'M BOUT IT A	No Umit Video Priority Video 53423	Master P	1997	2	,
40	13	5	ASTEROID	rising right sorted	Michael Behn	-		+

■ BMA polt conf. for sales of \$5,000 only or \$1 miles on sales at suggested retail. A BMA platerum conf. for sales of \$10,000 units or \$2 miles in sales at su certain. ■ (Mile gal certification for a minesum of \$15,000 unit or a robust value of \$9,000 miles at stagested material principles of processing or a latest \$200,000 units or a stress of \$15,000 units or \$100,000 units or \$100



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Ton Video Rentals

		•	h amor	Home	HIU		
ASSA	TWEEK	L ON CHART		SAMPLE OF RETAIL STORE RENT			
100	LSS I	WHS.	TITLE (Rating)	Label Distributing Label, Catalog Numbe	Principal Performers		
Γ	Т	Г	**	* No. 1 * * * Universal Studios Home Video			
1	1	3	LIAR LIAR (FC 13)	83330	Jim Carrey		
1	3	4	THE ENGLISH PATIENT (I)	Miremax Home Entertainment Suena Vista Home Video 8730	Reigh Fiennes Juliette Binoche		
3	2	4	THE SAINT (FG-13)	Paramount Home Video 071597	Val Krimer Elisabeth Shue		
4	4	3	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche		
5	5	10	THE DEVIL'S OWN (9)	Harmson Ford Brad Pitt			
•	7	13	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp		
7	23	2	ANACONDA (FG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube		
1	6	13	SUNG BLADE (II)	Miramax Home Entertainment Suena Vista Home Video 10467	Billy Bob Thornton		
5	8	9	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Stosnan Linda Hamilton		
1	0 10	11	MURDER AT 1600 (R)	Warner Home Viceo 14915	Wesley Snipes Diane Lane		
1	1 9	5	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal		
1	2 11	3	SELENA (PG)	Warner Home Video 14909	Jennifer Lopez		
1	3 13	14	ABSOLUTE POWER (R)	Wymer Home Video 2508	Ciril Eastwood Geen Hackman		
1	4 12	2	B.A.P.S. (PG-13)	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau		
1	5 NE	wÞ	THAT OLD FEELING (PG-13)	Universal Studios Home Video B3214	Bette Midler Deens Fanna		
1	6 14	10	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Scader		
1	7 16	16	SCREAM (R)	Dimension Home Video Suena Vista Home Video 10499	Neve Campbell Draw Serrymore		
1	8 18	9	EVERYONE SAYS I LOVE YOU (I)	Miramax Home Entertainment Suena Vista Home Video 10468	Woody Allen Goldle Hawn		
1	9 15	7	INVENTING THE ABBOTTS (II)	FoxVideo 6081	Joaquin Phoenix Liv Tyler		
2	0 17	7	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames		
2	1 21	7	LOVE JONES (R)	New Lize Home Wideo Warner Home Video N4310	Larenz Tate Na Long		
2	2 19	9	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks		
2	3 20	13	PRIVATE PARTS (I)	Paramount Home Video 33251	Debbie Rinynolds Howard Stem Rubin Quivers		
2	4 22	13	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Mills		
2	-	21	SWINGERS (II)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favresu Vince Vaushn		
2	+	3	THE DAYTRIPPERS (R)	Columbia Tedtar Home Video 20373	Stanley Tuers		
2	2 27	111	EVITA IFG	Hollywood Pictures Home Video	Parker Posey Madonna		
2	8 29	5	MCHALE'S NAVY (FG)	Suena Vista Home Video 12096 Universal Studios Home Video 83213	Tom Amold Devid Alan Gner		
2	+-	2	KAMA SUTRA (NE)	Vidmark Entertainment	Santa Choudhury		
3	0 30	9	LOST HIGHWAY (P)	Trimark Home Video 6478 PolyGram Video 440056567	Naven Andrew Bill Pullman Patricia Arguette		
3	1 31	14	METERO (II)	Youcheltone Home Video	Edda Murahy		
3	+-	8	THE BEAUTICIAN AND THE BEAST (FG)	Buena Vista Home Video 1036 Paramount Home Video 334003	Fran Ovescher		
3	+-	10	AND THE BEAST (FG) BOOTY CALL (II)	Columbia TeStar Home Video	Timothy Datton James Fox		
3	+-	11	JUNGLE 2 JUNGLE (PC)	94953 Wait Disney Home Video	Tommy Davidson Tim Alien		
3	-	3	COMMANDMENTS (6)	Suena Vista Home Video 603295 Universal Studies Home Video	Martin Short Aidan Quinn		
3	-	y ≥	COMMANOMENTS (IC)	82924	Courtney Cox Bill Paydon		
E	1	_		Evergreen Entertainment 90143	Mark Wahiberg Kurt Russell		
3	-	wÞ	BREAKDOWN (R)	Paramount Home Video 334543 Minamas Home Entertainment	Kathleen Questan Zdennia Suevala		
3	-	5	KOLYA (PG-13)	Suena Vista Home Video 10645	Andrey Challenon Richard Lewis		
3	-	2	DRUNKS (R)	8MG Video 80266-3	Faye Dunaway Julia Ormond		
4	32	12	SMILLA'S SENSE OF SNOW (1)	FaxVideo 4180	Gabriel Byrne		

• If R gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at setal for theatincally released programs, or of all least 25,000 units and \$1 million at suggested retail for nontheatincal files. If A parlium conflictation for a minimum sale of 25,000 units or adollar volume of \$1.8 million at vested for the confined programs, and of all least, \$0,000 units and \$2 million at suggested retail for enotheatincal files. of \$1.975, fillional files[FORTHURLEGISTO].

Home Video

MARKETING Fox's 'Goosebumps' Spreading

RAISING GOOSEBUMPS: "Goosebumps," 20th Century Fox Home Entertainment's popular series based on the grade-school horror novels of R.L. Stine, has moved more than 5 mil-

lion units of the first five titles since its March 1996 debut. It's one of the bestselling kid-vid series ever, despite heavy television exposure, which often deflates retail potential. Episodes air twice weekly on the Fox Network. "When we first talked to the dis-

tributers about bringing 'Goosebumps' to home video, they said they weren't excited about off-the-air (product). savs Deborah Forte, executive VP of Scholastic Productions. (Parent Scholastic Inc. publishes the books.)
Each of the one-hour programs, originally two-part prime-time specials. were packaged "like movies, in clamshell boxes," she notes.

The five were "The Haunted Mask,"
"Stay Out Of That Basement," "A
Night In Terror Tower," "The Werewolf Of Fever Swamp," and "The Haunted Mask II." A sixth, "Welcome To Deadhouse," was released Sept. 23. Some of the cassettes included behindthe-scenes footage; others were pushed via consumer contests.

Video is one part of the "Goosebumps" phenomenon, which, in addition to the book line—a storgering 200 million conies are currently in printincludes the TV show, CD-ROMs, and "When Scholastic decided to andio move forward with 'Goosebumps,' we were aware of how fragmented the marketplace is for kids," says Forte.

"Ten years ago, kids primarily watched TV for their entertainment Now they have TV, video, video games, computers-all of which they operate with tremendous ease. If they like something, they want to experience it in different ways. Our challenge was to do 'Goosebumps' so that the TV show, video, and CD-ROM all work."

Two CD-ROMs, "A Night In Hor-rorland" and "Attack Of The Mutant." were developed by DreamWorks. Walt Disney Records handles audio. A significant factor in the success of

"Goosebumps," now in its third season, is that the audience-7- to 12-yearolds-is "very under-served" video, says Forte, herself the mother of "tweener" boys, ages 9 and 13. "It's a couse célèbre of mine to present programming that's age appropriate but not babyish. Kids in this age group want action, suspense, and good prochartion values *

Some critics object to the horror element in the series. Forte counters that disclaimers advise parents that "Goosebumps" is for children 7 and up who generally aren't affected by "fake scares"-things that could never happen in real life

Forte says that Scholastic has also made a point of having female characters lead in many of the episodes, ensuring "that girls are at least occa sionally more dynamic, less scared, and stronger than the boys

Next fall. Scholastic Productions will how a new tweener TV series on Nickelodeon based on K.A. Applegate's book series, "Animorphs, superpowered kids transform then selves into animals to save the world from assorted threats. "They're character-driven adventure stories with an element of their own mythology," says Forte. Video details are still being



by Moira McCormick

developed, she adds, and "we have some ideas that will differentiate

DAY OF THE IGUANA: Finally, a producer has come up with a charactor driven procedual series "Ivana I a Iguana." in which the character is female. It also happens to be a Span-

Ton Kid Video

Latin American mother who couldn't find Spanish preschool videos in the

U.S. for her daughter. Tania Gilinski-Seidl, born in Colombia, raised in Venezuela, and educated at Wellesley and Stanford described Juana to a Spanish magazine as "a bumanized iguana" who trans-

forms the everyday environment of children into a fantasy world. A representative for Iguana Productions says that Juana is "loving, imaginative, and adventurous—like a favorite aunt. The series consists of three install

ments, each featuring 10-12 original songs in a variety of Latin musical styles. The first, "El Barco Mágico" (Continued on next page)

Billboard. NOVEMBER 1, 1997

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			*** No. 1 ***		
1	1	164	SLEEPING BEAUTY ◆ Walt Disney Home Video 9511	1959	26 95
2	3	9	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buens Vista Home Video 16030	1997	24 95
3	2	7	CATS DON'T DANCE Warner Home Video 96473	1997	19 98
4	5	13	FUN AND FANCY FREE Walt Daney Home Video 9875	1947	26 99
5	7	33	THE HUNCHBACK OF NOTRE DAME Walt Owney Home Video/Buena Vista Home Video 7955	1996	26 95
6	4	5	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Farmly Entertainment/Warner Home Video 98033	1997	19 96
7	6	5	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/Warner/Vision Entertainment	1997	12.95
8	9	195	BAMBI Walt Draney Home Video/Buena Vista Home Video 942	1942	26 99
9	8	5	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarrerVision Entertainment 53357	1997	12.95
10	14	113	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26 99
11	11	13	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12 95
12	16	145	ALADOIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24 95
13	17	35	SESAME STREET: BEST OF ELMO ♦ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
14	NE	wÞ	CABBAGE PATCH KIOS: THE SCREEN TEST BMG Video 86336-3	1997	12.94

BARNEY'S MUSICAL SCRAPBOOK

MARY KATE & ASHLEY'S CHRISTMAS PARTY

Duelstar Video/Warner/Vision Entertainment 53356

CABBAGE PATCH KIDS: THE NEW KID

velodeon Video/Paramount Home Video B38323

CARRAGE PATCH KIDS: THE CITIBUDUSE

WINNIE THE POOH: BOO TO YOU TOO

THE SIMPSONS: TRIPLE PACK

OOUG'S SECRET CHRISTMAS

RMG Video 86224-3

BMG Video 80225-3

FoxVideo 4102951

A RUGRATS CHANUKAH

me Video/Buena Vista Home Video 410 SCHOOLHOUSE ROCK: GRAMMAR ROCK

15 10 23

16 12 3

17 233 CINDEDELLA

23

19 NEW

20 NEW P

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SNOW WHITE AND THE SEVEN DWARFS 20 71 1937 26.99 Walt Disney Home Video/Buena Vista Home Video 1514

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MERCHANTS & MARKETI

Universal, Elektra Link To Open 'Doors'

■ BY JIM BESSMAN

NEW YORK-The three keys to success in home video are cross-promote, cross-promote, and cross-promote. A case in point: Universal Studios Home Video's release of "The Best Of The Doors" and the arrival of Elektra Entertainment's CD boxed set.

The companies are leaving no door unopened in an effort to exploit the band's presence three decades after it took the charts by storm. Universal in particular is going the route of the record labels, which traditionally release best-of packages that compile past hits with new or unreleased material. Thus, the Doors' video best-of, which streeted in October (Billboard, Oct. 11), showcases new footage in addition to clips culled from the studio's three preceding Doors videos

"It starts with an incredible version of 'Strange Days' created for the video. cassette, in which the intentionally Fellini-esque cover of the [1967 'Strange Days'] album comes to life right on screen," says Ray Manzarek, director of "The Best Of The Doors" and the group's famed keyboardist. Manzarek, guitarist Robby Krieger, and drummer John Densmore survive

the legendary Jim Morrison. "The characters on the cover-the

midget, juggler, and acrobat girl break free from the freeze frame of the cover and romp through the dark underbelly of New York City," Manzarek says. Also new is "The Ghost Song," a video for a track from the 1978 "An American Prayer-Jim Morrison" album composed by the remaining Doors to accompany recordings of poetry by Morrison, who died in 1971.

"There's a great [1968] performance of 'Hello I Love You' in Germany and some footage of the Doors goofing around in a Holiday Inn in Fresno [Calif.], where we had nothing else to do but play poker," Manzarek recalls. "Harrison Ford's back is visible at one point when you hear, 'You're in the shot, Harry!" He was our soundman/grip and was working the clapper!

Other new material includes "Glo ria," an MTV-banned Manzarek-directed clip from the album "Alive, She "which blends a Doors performance of the Van Morrison classic with soft-core erotica; the last known filmed interview with Morrison, in which he discusses his upcoming trial in Miami for indecent exposure charges; and footage of Henry Diltz's photo shoot of 1970's "Morrison Hotel/Hard Rock Cafe" album cover, musically backed by

Manzarek's new piano piece. The rest of the 18-clip compilation comes from Universal's previously

released home-video titles "Dance On Fire." "The Soft Parade: A Retrospec-" and "Live At The Holly wood tive. Bowl," all of which have been repackaged and re-priced from \$19.98 to \$14.98, the same price point as "The Best Of The Doors." The first three videos are still available in "The Doors Collector's Set," re-priced to \$39.98

from \$59.98 and repackaged to conform to the artwork for Elektra's boxed set. Charlie Katz, Universal Studios Home Video's senior VP of marketing. says the tie-in presents extensive joint opportunities at retail. "We've created special video shelf-talkers for stores earrying both Doors video and audio rect people to the Doors audio box, and Elektra's doing the same for us as well from their end," he notes.

We're also stickering our tapes with the Elektra audio box availability, and inside their box is our video insert piece promoting our videos. So there's a nice bit of synergy between the two releases Elektro's doing special radio programming in support of the Doors with Westwood One through mid-December, and we have 30-second spots in conjunction with it and special giveaways

of videos with the CDs for call-ins."

Universal and Elektra are jointly promoting releases with ads and givesways on classic rock radio formets and some oldies stations, "Elektra has a special Doors sampler piece, which we also have as part of our giveaways, and 75 key radio stations are being targeted and supplied with promotional giveaway kits, including the sampler, the audio boxed set, and video," Katz says.

The members of the Doors, whose self-titled debut album was released by portive. "We're talking our fool heaoff the next few weeks," says Manzarek, who has been busy on the phone with international press and rejoins the band in late October for another media event, this time in New York.

CHILD'S PLAY (Continued from preceding page)

(the Magic Boat), is marketed by ETD Distributing in Houston. The next release, "La Grania De Los Abuelos" (Our Grandparents' Farm), is due later this fall

Assistance in preparing this column was provided by Lowella Garza.

SHELF TALK

(Continued from page 72) videos because we want to make sure consumers buy the doll, the book, and the sudio tape, as well as the video." Zany Brainy boasts that it has a

daily event in every store, which can include a visit from a costumed character, face painting, or a mini-concert from a children's singer. For Torrance, more than a dozen events are planned, among them a "Wishbone" screening, a Joanie Bartels concert, and appear-ances by characters Madeline, Carmen Sandiego, Curious George, and Mrs. Frizzle from "The Magic School Bus."

PRETTY IN PARAMOUNT: Paramount Home Video and Max Factor cosmetics are putting their best face forward for a cross-promotion.

This month, Max Factor is debuting

a new line of lipsticks and nail polishes that were inspired by three nount movies. Called the "Reel Retro mount movies. Called the "Reel Retro Color Collection," the products include Currant Scene and Reel Red from "Breakfast At Tiffany's"; Prima Donna and UV Fusion from "Flashdance" and Nude Scene and Gold FY from "The Great Gatsby.

Max Factor will run ads in major women's magazines promoting the new colors and the videos' availability. Publications scheduled for the campaign are Allurc, People, In-Style, Cosmopolitan, Glamour, Ladies' Home Journal, McCall's, Parenting, Redbook, Shape, and First for Women. Each of the cassettes is priced at

\$14.95. "Breakfast At Tiffany's" is available in the Audrey Hepburn gift set that includes "Sabrina" "Roman Holiday," priced at \$44.85. "Breakfast At Tiffany's Collector's Edition" is also available for \$59.95.

CABBAGE PATCH ON DISC: Sirius Publishing will release three Cabbage Patch Kids titles on MovieCD, "The Clubhouse," "The New Kid," and "The Screen Test." Street date is Oct. 22. Each carries a suggested list of

The MovieCD releases will coincide ith the debut of a new Cabbage Patch album, "Sing For You," on Critique Records, a BMG label. BMG Video distributes the VHS editions, which talksbow bost Rosie O'Donnell elevated to best-sellerdo

MovieCD titles can be played on ost computers equipped with a CD-ROM drive and deliver full-screen. full-motion video without an MPEG picture-compression upgrade. Since introducing the format earlier this year, the Scottsdale, Ariz.-based Sirius has released 65 titles and expects to double that by the end of the year.

ware Dealers Assn. (VSDA) Convention. Most of the majors brought abbreviated versions of their VSDA booths to Atlantic City. Some didn't even go that far, opting for folding tables and

gathering to three ad pages placed in every distributor mailer. However, they were quick to add that the value of face-to-face retailer meetings-hardtomers were strongly opposed, preer to accomplish at VSDA-kept them coming back. "This show is grass-roots in its orientation," noted Orion's Saito.

Billhoard's 1998 International **Buyer's Guide**



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

IBG '98 brings you more than 16,000 listings including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '98, you will be able to:

- Reach retail record buyers, distributors and importers/exporters in 50 countries worldwide Find the telephone number, fax, E-Mail addresses and websites of
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- Locate a publisher who may have interest in your catalog and/or specific copyright.

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ly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe FOR FASTEST SERVICE CALL

NUMBERS UP AT EAST COAST VID SHOW (Continued from page 71)

Marketing director Chris Saito said

Orion is reluctant to set a release date until it sees how the title fares with Echoing a development at the 1996

show, several distributors, including Star Video, Ingram Entertainment, and Baker & Taylor Video, attempted to engage retailers with material designed to underscore video's consumer advantages. WaxWorks/Video-Works undertook a similar effort last year. Star, for example, played up video's early window, the first after theatrical release.

Familiar issues dominated the opening business session as well. Judging from the heated discussion, the length of windows and cable piracy were at the heart of many retailers' agendas. New to the debate this year was Divx, the pay-per-view, disposable technolo gy developed by Circuit City, as an alternative to "open-standard" DVD. Rental specialists who stand to lose return visits from their DVD cus-

dietably. As well-attended as the show was, it's not comparable to the Video Soft-

(800) 344-7119, Outside the U.S. (908) 363-4156. Several studio executives equated the cost and impact of the East Coast

Or fax your order to (908) 363-0338. Or send check/money order for \$129 plus \$6 S&H (\$13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ,

PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final. BDBG3128

Reviews Previews

POP

Songs And Sounds

Veivel 79706 The first solo album by Smithereens front man Pat DiNizio finds the singer/songwriter mining the same pop'rock vein that the Smithereens thrived in but stretching his creative horizons to encompass other musical idioms. Featuring J.J. Burnel on bass, Tony "Thunder" Smith on drums, and Sonny Fortune on asx and fluts. DiNizio's quartet shifts effortlessly from revved-up power pop on such cuts as "124 MPH" and "Today It's You" to thrashing psychedelia on "You Should Know" to free-flowing, jazzy jams on "No Love Lost" and Frank Devol's "I'd Rather Have The Blues." Fans yearning for a taste of the Smithereens who have not released an album since 1994—should find in DiNizio's project a combination of novelty and famil-iarity. An album with potential at mainstream rock, college, and triple-A.

COUNTRY

Big Time Capitel Nashville 55856
Trace Adkins continues to build a solid career with his sophomore outing. An unassuming performer with a warm baritone voice. Adking has grown in confidence since his first album. He's still strongest with ballads, such as "The Rest Of Mine," "Out Of My Dreams," "Snowball In El Paso," and "Hold You Now." He also demonstrates his falsetto on "Lonely Won't Leave Me Alone." He voers toward superficiality with "See Jane Run" but redeems himself with the traditional sone Wayfaring Stranger" (which also app on the compilation "Amazing Grace 2"). It sounds almost tailor-made for the aolemn but very warm Adkins treatment. Adkins, who had been around on the bar and dance hall circuit for years before recording, now seems at home as a major country artist.

DANCE

It's My Life

PRODUCERS: SASHI, Tokuni With little fanfare, SASH! has become a cluh/crossover phenomenon, scoring a string of worldwide hits, including the stateside dancefloor staples "Encore Une Fois" and "Ecuador." While most dance acts are indulging in grandstandtronica, SASH! opts for simple disco

ing diva belting or rock-friendly elecprooves à la vintage Giorgio Morodez This largely instrumental set strobes with layers of vibrant synths and perco-lating percussion. When vocals are facas on the imminent single "Stay," featuring La Tree-they serve as just another instrument in the mix, and not as a focal point. It's an interesting approach that makes for an album likely to linger as one of the more influential works in recent years.

SPOTLIGHT



Brand New Lendon/Red Ant 422 828 959 Veteran Queens, N.Y., hip-hop trio delivers the long-awaited follow-up to

its megaplatinum 1993 release "Very Necessary," which established the group as a consine crossover pheno enon. Fans will be pleased that Salt 'N Pena has lost none of their sounk or rhyming chops, which are evident throughout but particularly on such cuts as lead single "RU Ready"; the similarly catchy "Do Me Right"; the peace anthem "Imagine," featuring a bluesy vocal by Sheryl Crow; ls," featuring Queen Latifah and Mad Lion; the gospel extravagan-za "Hold On," featuring Kirk Franklin and Sounds Of Blackness; and se empowerment tune "The Clock Is Tickin'," featuring funk-rock act Modsterday. An album with multiformat potential from a group that instinctively stretches the boundaries of hip-hop without alienating its core

JAZZ.

MARCUS ROBERTS Blues For The New 8

PRODUCER Mercus Robert Columbia 68637 Marcus Roberts' latest set looks simultaneously forward and back, revisiting the early blues-based jazz of the '20s as a framework for his modern compositions. Backed by a crew that includes Marcus up, Sherman Irby, Vincent Gardner, and Ted Nash, Roberts' bluesy, Tyneresque piano style is spotlighted on

The Complete Bill Evans On Verve

SPOTLIGHT



So Far: The Eileen Ivers Collection PRODUCERS, vanou

Even the most casual Celtie music fan ould be aware that the genre had a life before the Irish music-and-dance megahit "Riverdance." And as this 16year retrospective proves, so did Riverdance" fiddle sensation Eileen Ivers. Beginning with a track from ber early days as star pupil of fiddle legend Mortin Mulvibill and ending with a piece written for her by "Riverdanc composer Bill Whelan, this collection covers all the major periods in Ivers career, including her outstanding worl with all-woman Irish music gro Cherish The Ladies and her collabora tions with uilleann piper Jerry O'Su van and button secondionist John Whe tracks apiece from each of Ivers' two fine solo albums. Recently, a handful of Celtic titles have sold well at retail simply because of some connection with "Riverdance." Ivers deserves to sell well in spite of that connection.

"A Servant Of The People" and the multitextured "It's Maria's Dance." His role in this bistorically aware date is as a compo er/arranger/leader in the style of Ellington or Henderson. Outstanding origins include the offbest, kinetic rhythms of "Anytime, Any Place," the swaggering Latinisms of "When The Mornin' Come and the wild, entropic born calls of Whales From The Orient." The set also festures a spare, stylized version of Robert Johnson's "Cross Road Blues" and a beisterous take on Jelly Roll Morton's "Jungle Blues."

SPOTLIGHT



Redemption
PRODUCERS- Billy Smiley, Mark Gersmehl

Curb 77926

This veteran Christian rock outfit has undergone personal and professional changes since its last release, but the group's creative core-Mark Gersmehl, Billy Smiley, and Rick Florian-has weathered the storm to produce one of the best albums of its career. Whereas the group's is record, "Inside," was dark and intense, "Redemption" takes an unflinehing look at life and relation ships but still offers hope and encouragement in some of the most moving lyrics Gersmehl and Smiley have ever written. Redemption is the central theme, but the album covers a lot of emotional territory, with Florian's evocative lead vocals bringing passion and verve to such songs as "Man Overboard," "Honestly," "Fall On Me," The Vine," and "Jesus." This album resonates with the wisdom gleaned from experiences the group has shared along its musical journey

LATIN MARCO ANTONIO SOLIS

PRODUCER Marco Artonio Solis.

This hot singer/songwriter, who also is one

of the most-sought-after producers in the Latino music world, comes up with another familiar batch of romantic tales propelled by his sweetly aching baritone. The ranchera ballad "La Venia Bendita" recently topped Hot Latin Tracks, and there is no reason to think that the rhyth-

VITAL REISSUES® spans the entire career of British pop/soul diva Dusty Springfield, from her early sides with the Springfields ("Silver Threads And Golden Needles ("Silver Threads And Golden Needles"), to her career heyday hist of Tonly Want To Be With You," "You Don't Have To Say You Love Me," "The Look Of Love," "Som Of A Preacher Man"), to her recent collaborations with the Pet Shop Boys What Have I Done To Deserve This?"). Album also includes such raritles as Spooky," a 1970 U.K. B-side that prefig-Sade. With an extensive, amply illustrated booklet with an informative essay by Rob Hoerburger, this collection serves as Springfield's definitive retrospective, ducing her to new legions of poten-

tial fans and giving longtime followers a

wealth of rure material.

mic love song "Me Vas A Hacer Llorar" and lively cussists number "Tu Com-nations" could not achieve similar success.

CLASSICAL

Songs Of Spain PRODUCER: Gregory K, Sq.

MusicMasters Classics 01612-67181
The classical guitar team of Michael Newman and Laura Oltman has released as claimed albums of tango and folk material via MusicMasters in the past few years, and the duo's 1996 Sheffield Labs disc of Rancone and Renaissance duets was a congeous rendering of some all-too-rarely sard music. But this album of music by late-19th-century Spanish composer Isaac Albéniz is the pair's most attractive yet. Albéniz limned archetypal Iberian sources in his work, and Newman & Oltman's transcriptions tap all the color and dynamism of his original piano pieces-from the energized drama in the prelude of "Cantos

CONTEMPORARY CHRISTIAN

Images Of Faith ERS- Marty McCail, Dan Cleary Warner Atlance 46540 Marty McCall has long been an integral part of the contemporary Christian music scene, well known for his work with the trio (which later evolved into a duo) First Call. On "Images Of Faith, McCall achieves a transcendent effect by using lilting Celtic melodies and translating seventh-century Gaelic literature on such tracks as "Caedmon's Hymn'Christ Is Risen." With Irish flute and uilleann pipes provided by talented Nashville musician Hunter Lee and fine playing by Mark Baldwin on an 1850s Martin guitar, the project is a feast for the ears. McCall's voice is a soothing thread that ties such beautiful songs as the title cut, "Angels," "Icon," and "Bethlehem" into a beautiful musical tapestry that should find favor among a wide

NEW AGE * LOOP GURL Loop Bites Dog

rid Domination 10066 Faux-Mongolian throat singing, Baline Gamelan cycles, dub bass lines, and Terry Riley organ loops are only part of Loop Guru's cornucopia of sound. It reads like a chaotic mish-mash, but in Loop Guru's hands it all converges in organic often seductive ways. This is more concise than the group's previous CDs—bite-sized if you will—but conciseness only makes each journey more charged. The heroic Gregorian cadences of "White Light," the serene yet quirky Balinese landscape of Out Here. and the crushing guttural

tual exotica FOR THE RECORD

Contrary to a review in the Oct. 11 issue the total playing time is noted on the Kim Kashkashian/Robert Levin recording of Brahms viola sonatas for ECM New Series. The timing is listed on the back of the slipcase that encloses the iewel box at retail.

BILLBOARO NOVEMBER 1, 1997

grooves of "Jackdaw" all merge into a vir-

Bill Evans' splendid harmonic innova

tions were a monumental gift to jazz piano and jazz in general. Similarly mon umental is Verve's 18-disc compilation of trio lineup dominates the set, featuring bassists Gury Peacock, Chuck Israels, and Eddie Gomez and drummers Paul Motian, Larry Bunker, Philly Joe Jones, and Jack DeJohnette. Sessions with Stan Getz, Jim Hall, and Jeremy Steig are included, plus an album with Swedish shot with Gary McFarland's progressive big band; and an orchestral crossover with Claus Ogerman. (Evans broke new ground with the overdubbed pianos of

the "Conversations With Myself" project "From Left To Right.") Studded with unreleased cuts, this box also

includes Evans originals "Turn Out The Stars," "G Waltz," "Children's Play Song," and "Lullabye For Helene." Its 160-page booklet includes sessionogra-phy, bio, panel discassions, and Evans' 1965 interview with pianist John Mehe gan. The "unfinished steel" industriallooking package rusts intentionally (and to the elements.

DUSTY SPRINGFIELD The Dusty Springfield Anthology COMPILATION PRODUCER: Bas Hart

Mercury Chronicles 314 553 501 Three-disc set generously programmed to deliver almost four hours of music

ABUMS \$ POTION Reads between the reason which to describe the same destinated and the potential settles of the blood of manual rate and the Blood of the potential settles, \$100,000 and \$1 opies to Paul Verna, Billboard, 1515



POP

DRU HILL 5 Steps 14 201 DESCRIPTION Market Market Country Street, Market Market Street Tity, Renjamin Love

WRITERS T. Ruffin, J. Gover, W. Males PLES SHEET I had but Sweet Street North Avenue Cirban Worten ASCAP

Island Stack Music 7670-2 (prevo CD)
"5 Steps" transforms R&B teen sensation Dru Hill into a bona fide, across-the-board popular act. On this heartfelt tale of lost e, the quartet hits its n without a riff to speak of. Expect to hear this track on the airwayes constantly over the holidays as people get nostalgic for lost loves and seasonally thankful for ourrent ones. Even PDs who might be wears of the act's established fan base will look rest any projections when they have Dro Hill's heavenly delivery of lyrics like "It you decide to leave today. Then leave tomorrow at the door/And take only half of yesterday/And forget all hope for the present/Cause it just went away," and a celestial chorus of "We were 5 steps from eternity/4 steps past love/And 3 wishes touching the heavens above

* LISA STANSFIELD Never Gorna Fall to trong

PRODUCERS Ian Decary, Peter Mokran WRITERS: Lisa Stansfield, I. Devery PUBLISHER: not fisted

REMIXERS: Victor Calderone, Junior Vanquez Arista 3424 (c/o BMG) (cassette single) The second single from Stansfield's must bear eponymous collection will have a few longtime listeners initially reaching for arisons to "All Around The World." While there are mild similarities, closer inspection shows a more jazzy feel and a keen eye on jeep soul à la Mary J. Blige and Faith Evans. Stansfield's voice is a beautiful instrument that she never stop strengthening and developing. Her performance here is a prime example of as she flutters to tingly heights and ther drops to sultry whispers in the space of a few seconds. "Never Gonna Fall" has an immediate chorus that benefits from the remixing perspective of Junior Vasouez and Victor Calderone. In their hands, the song is empowered with the potential to command both pop radio airwaves and

★ MARTHA WASH FEATURING RuPAUL II's Raining Men . . . The Sequel (3 44) PRODUCER, Gary "Headings

WRITERS P Jabara, P Shaffer PLISLISHER not listed REMIXERS Calle & Ruzo, Dillon & Dickers, Fric Kunner

Logic 52854 per 1960 travelle soute Wash sounds like she's having a blast a she revisits a hit from her heyday as half of the Weather Girls. The novel hook of this new recording is the appearance of RuPaul, whose freewheeling vamps are saucy good fun. Producer Gary "Headman" Haas doesn't deviate far from the original recording's disco sound, leaving a posse of remixers to investigate a variety of more trendy ideas. Calle & Rizzo delier a spunky version for house-heads, while Erie Kupper's mix is ripe for cross radio picking. This single previews Wash's career retrospective, "The Collection," due early next year. In the meantime, look for radio and club listeners to have a fes-

twirl or two (or three) to this fun journey back in time. BLOODHDUND GANG | Wish | Was Queer So | Could Get Chicks 13 360

WRITER Jimmy Pop Al-PUSLISHERS-PolyGram PolyGram/Hey Rudy/Jemmy Franks, EMI Republic 0997 (on that transfer single)
The title rays it all, doesn't it? Led by the hound Gang has a good of time pondering ically correct apologies. The poyetty value of this buoyant punk/pop tune is consider-able, especially given its four versions. which range in style from loungey to ska The groundswell of pre-release attention this track has received would seem to sure an active few weeks of play. From there, it's up to listeners. Smart money is on it succeeding hig time. One of numerous goodies on the album "One Fierce Beer Coaster."

endlessly amusing Jimmy Pop Ali, Blood-

GINA G. Every Time I Fall (400) PRODUCERS Phil Harding, Ian Currow WRITERS: A Bagge, M Beckman, H Sommerdahl

Eternal Warner Bros. 8957 (casulte undie) Gina aims to revive interest in her debut disc, "Fresh!," with a pop ballad that banks on her engagingly girlish delivery, as well in as the sone's candy-aweet cho rus. The track's light and airy arrange ment narrows its potential audience to mostly teenage girls in the throes of first love. In the end, that could wind up being the smartest choice producers Phil Harding and Ian Curnow could have made.

R & B THE FAMILY STAND You Don't Have To We

WESTER Prost

Leonan/EMI-April, ASCAP Sportstant 6037 ton Financi Immediatella After teasing loyalists with promises new music for eons, the Family Stand has finally returned. A gorgeous preview of the album "Butter," "You Don't Have To Worry" smolders with a red-hot classic soul groove. At first, die-bards will miss the departed Sandra St. Victor, but saucy new singer Jacci McGhee quickly estab tes her turf, hanging tough alongside Peter Lord's super-subtle but deeply evocative vocal. They breathe tangible depth with Lord's heart-tugging tale of the rocky road that lies ahead for children of the ebetto. Despite its memorable book and spine-crawling bassline, it's hard not to worry that this single is perhaps a tad too smart for stations that are crazy-busy with iams either riddled with disco may take a few industry heroes to get the ball rolling. Don't snooze on this one!

+ C.J. Play Wit It 14.263 ER Rick "Tricky" Robinson WRITER & Betienen

PUBLISHERS THROUGHE ASCAR II Cold 001 (cresette single) C.J. is a 17-year-old newcomer with a erooning style that is far more seasoned and seductive than an army of singers twice his age. "Play Wit It" has been slowly building a solid support base in various regions around the U.S. for more than a month now. The timing for a nationwide promotional effort could not be better. The song's slow and grinding funk groove is rustom-made for the jeep generation, and C.J. soars over the track's tightly layered chorus with mucho star power. If this jam works you the right way use it us un worse, you can right way use it as in excuse to dip into this intriguing artist's full-length debut, "Welcome To The Frenknic," Contact: 212-873-1379.

GERALD ALBRIGHT About Last Night 14 331 KERS Gerald Albriets, Michael White WRITERS M White, D Arrold PUBLISHERS Cymphon, BMI, Ton Stones Warner-Chap-

nellSi Force ASCAP Atlantic 8328 con

Who can resist the romantic advances of Albright? We dare you to try. This highlight from "Live To Love" is a soothing marriage of lover-man vocals and fluid sax solos. Programmers needing a breather from the chug-chug of the dominating jeep sound should find refreshment and com-fort in this single—which could easily connect with a wide range of listener ages and

HEATWAVE Who's Lonely Now too traine total

ary Vista 18007 000 weeks

What a placeure it is to one a voteren act return and prove that it remains a crestively vital entity. "Who's Lonely N shows Heatwaye engaging in the classic snows nearwave engaging in the classic soul sound that is a part of R&R history. It hip and a sophisticated vocal flair that will please mature listeners, as well as a simple romantic tone that will connect with youth, Contact: 310-284-4142.

COUNTRY

DEANA CARTER Did I Shave My Loss For This? DESCRIPTED CHANGE SHOW

PUBLISHERS Polygram International Publishing Inc./Door Number Teo Music, ASCAP, Millermon, IBMI

Capital 7067-6-12322 segme CD1 Carter's newest single is the title cat from her multi-platinum payed-winning debut album, and it looks to be a surefire hit. Co written by Carter, the song is a wry look at lown group stale based with burner and delivered in Carter's inimitable country girl style. Female country consumers everywhere will be singing along in agreement. and the sisterhood is likely to continue to register at the retail level. Her recent performance of this song on the Country Music Asen. Awards show was a perfect vehicle to maximize the single's potential

and should further propel this talented artist's career into the stratosphere ► DARYLE SINGLETARY The Note (\$25) ERS. Doug Johnson, John Hobb

WRITING & Moor M Rev

Singletary only has to get a few lines into the first verse for the listener to realize that this young traditionalist can stand too to toe with such master stylists as Merle Haggard and George Jones, Sure, it's high praise, but Singletary knows how to sink his chops into a solid country tearjerker like this and deliver the goods. The lyric is one that listeners will find themselves singing along with, which should make it easy for programmers to add to their

playlists.

DANCE + COTTON CLUB Siee

OFFIS Comm Club WESTERS M Wilson T Arrow PUBLISHERS: Warrer Chappel/Discs Mix Club/

ASCAD Who'da thunk that Shawn Christopher's house classic "Another Sleenless Night" would translate so well as a trance-tech inm? In fact, this rendition-fronted with an icy cool swagger by Jackie Campbell could introduce the tune to a whole new audience. Furthermore, it's even plausible that Cotton Club could ride this Mike "Hitnan" Wilson/Tracy Amos comp directly into the crossover radio arena. A standout moment from "Sex. Sins & Samples," the song's production here is crisp, while the arrangement is wisely concise and low on the kitchen-sink frills inherent

in too many songs of this file CIRRUS Drop The Break too timus totach PRODUCERS: Aaron Carter, Stephen James Barry WRITERS, A. Carter, S.J. Barry PLISLISHERS: Tota/Deco Dog/Baby Barry, ASCAP REMIXERS: Cirus, Orner Santana, Dave Aude, Sleve Levy

nshine 88447 (cto Navarre) (12 Partners Aaron Carter and Stephen James Barry are gunning for a piece of the pie being hungrily consumed by Prodigy and the Chemical Brothers. With "Drop The Break " they make a realistic bid for attention by keeping the intangi ble noise to a minimum, while incking up the percussion. The wickedly contagious title chant is the stuff that peak-bo rave action is made of. For folks who like their techno more underground, there are a handful of mind-numbing remixes The heat of the batch is delivered by Dave Aude and Steve Levy, who un line a harrage of caustic synths with a

dark house baseline RON PERKOV Dance With Me of 451 PRODUCERS Cory Wade, Paul Andrew WRITERS- P. Brown, R. Rans, R. Parko REMIXER D Arnee/Hush 6614 (cessette sinete) Perkov takes on Peter Brown's disco-era chestnut with an appropriately reverent hand. His plucky chanting is well suited to the song's lite-funk groove. Producers to the song a lite-funk groove. Frodu Corv Wade and Paul Andrews wisels don't try to make the primary mix of the song too deep, maximizing the crossover potential. David Knapp deals with the task of injecting underground flavor with imagination. His mix could do the trick in the party. Contact: 212-206-3676.

AC B.E. TAYLOR Leve You All Over Again 12-501

VRITER B.E. Taylor PUBLISHED Cheshau Soom #5CBP Chrishae 9708 ICD single This is a song just waiting to be nabbed for a movie soundtrack. Taylor nours out. words of endless love to his wife with a sincerity that is undeniable. In fact, a few jaded hipsters may find themselves get ting all dewy-eyed over the affection dis-played here. "Love You All Over Again" is AC-ready in its original stripped-d acoustic version, though the fleshy fullhand recording has a tasty slide guitar that country programmers might want to

ROCK TRACKS

COODIICED Alam Maller WRITER J. Brooke STATE OF MERICAN AND AND Anticipation surrounding Brooke's forthcoming album is rising, thanks in large part to this wonderfully atm pheric, emotionally charged rock ballad. The song builds from a quietly pereussive opening, focusing all the listener's attention on the singer's heartfelt performance and intense lyrics. And just when you think you can predict the direction of "Crumbs," it switches gears with a rush of clanging guitars and soaring harmonies. By the time the chorus kicks in, a plethora of quirky keyboard effects and hard-edged beats have taken over-only to be reduced to occasional, tempo-shifting string flourishes. Complex yet contagious, "Crumbs" will affirm Brooke as an artist of immeasurable relevance and reach

+ COWARD Wish rains PRODUCERS, Jeery Fine, Coward WRITERS Sheppard, J. Sykas PUBLISHER: Drawoc, ASCAP Flekter 8000 cc come With its swelling undercurrent of orchestral strings and a prominent line of electric guitar strumming, "Wish" begs for multi-format attention. Lead vocalist Sheppard completes the picture with the kind of forlarn Romeo snor that teen idols are made of. "Wish" carefully straddles a stylistic line between assertive, Bush-styled alterna-grunge and pop/rock à la Cheap Trick. It's an appetizing hybrid that leaves the listeners hankering for a

NEW & NOTEWORTHY ALANA DAVIS 32 Flavors (3-41) vibe is far too sweet and friendly to

WRITER A DiFragen PUBLISHER Rightous Babe, BMI Fielders 9917 (17) econo Davis is a New York-rooted newer who specceds at the near impossible cooking up a fresh view of the female driven singer/songwriter field. Even more impressive is that she does so by reinventing a nugget from Ani DiFran eo's catalog of elever compositions. In Davis' hands, "32 Flavors" becomes a revelstory blend of shuffle funk, ambient pop, and folk rock, à la Tracy Chapma

She gets high marks for a vocal that isn't riddled with creaking, manufactured emotion. In fact, it is the cool and casual ly soulful tone of her performance that es this single its real potency. Davis friendly vibe makes you want to visit this winning recording again and again, It's a fine first slice of her highly notable debut dise "Risme It On Me

DESTINY'S CHILD No. No. No. 13.401 PRODUCER Viscent Herbert WINTESS, V. Harbert, R. Tusart, M. Brown, C. Gainer PUBLISHERS: 3 Box Fron News/Promisosour

REMOTER: Wyclel Joen Celorabia 0855 con Secul

Is there room for one more hard female act on the charts? Well, it is getting mighty grounded. But there's little doubt that this videogenic quartet will someone its way in with relative case. The song is catchy good fun, and the act's

Famed R& R producer Vincent Herbert delivers two distinctive versions of No. No" that will also belo unlock doors at a variety of rudio formats. The untern po, jeep-styled mix has a slipper e and playfully loose vocal interplay, while the slick ballad version ooger with irresistible En Vogue-like warmth. Pick a mix and enjoy JAGGED EDGE The Way That You Tink (3-41)

ignore. It also doesn't hurt that Wyclei

Jean drops in for a elever rhyme or two

NICOUCER, Jermaine Dupri VRITERS: J. Dupri, B. Casey, B. Casey, Da Brat

So So Del Columbia (1967 sch Sond Iran ducer Jermaine Dupri's ever-erow stable of talent is a charismatic male vocal group. With sleek harn soulful way with lead yorals. Jagged Edge succeeds in effectively combining Boyz II Men-styled R&B with a tough street-wise hip-hop flavor, "The Way That You Talk," also benefits from high profile guest appearances by Da Brat and JD, both of whom complement the track without distracting the listene from the impressive flow of the act Already gathering props from R&B tastemakers, look for this kickin' jam to win the bearts of posters within solit seconds. And get ready for the for ing full-length set, "A Jagged Era." It's packed with potential hits.

taste of this band's eponymous disc RAP CAPONE-N-NDREAGA Closer (no toning leased)

WRITER: not baled PURISHER and listed DEMITER S m Sneed Penalty 0213 (cassette sineir Look for "Closer" to accelerate the already formidable moment Capone-N-Noreaga is enjoying. As on previous

efforts, the rhymes here flow with equal parts of authority and imagination. Pop-juice is provided by a chorus underlined by suave male singing. An instant hip-hop hit that deserves a chance at top 40 radio. For a better view of the act's atar ower, check out the videoclip directed by Diane Martel being aired on BET

SINGLES - TOSS |> It has related with the greated chart potential. CRITICS CHOICT (a > New related, regardless of potential chart above, which the reviewer highly recommends because of their mouse inner NEW AND NOTEWORTH'S lightinght rises and properties of the respect of the control of the control of their respect to their respect to the control of their respect to BILLBOARD NOVEMBER 1, 1997

Reviews & Previews



THE VEGETARIAN ADVANTAGE

20 minutes, \$29.95 rmative, albeit one-sided, this video provides a no-frille introduction for those considering taking the vegetarian route. Although it is clear from the title what the conclusion is, the program sets out to answer the ques tion of whether man was meant to est meat, plants, or both. The tape begins with a review of the teeth and dige tive systems of carnivores and herbivores to explain that the human sys ore closely resembles those of vegetable enters. Among the other tonics discussed are the henefits of plant forms in protecting humans from chronic disease, the protein debate (bow much is enough), and finally me pointers about how to maintain either a lacto-ovo vegetarism or a more strict vegen diet. Contact: 800-283

YOGACIZE

earrem Distributors 50 minutes, \$19.99 Don't confuse this tape with a straightforward fitness program that embraces the popular practice of yogs. Instead, this documentary-style video cuts through the mysticism surrounding yogs and puts the microscope on how the ancient practice can reduce stress and lead to a healthier lifestyle Fast-moving and engaging, the tape bas the camera cutting from buey street scenes in Chicago to a doctor's office and a quiet room, where one of the parrators demonstrates sundry voga postures and breathing tech niques that can help alleviste tension in a given situation. The idea here is to e viewers to incorporate yogs into their everyday lives, rather than restrict the routine to a set time and place that may not always be cor nient. Unusual in its spproach and scope, the tape will appeal to those who like to wander off the beaten path Contact: 800-367-8437

DR. CHRISTMAS: THE COMPLETE CHRIST-MAS TREE

Or. Christman 71 minutes \$14.95 There's no blue Chrietmas in sight for those who take the time to view this helpful, extremely detailed how-to before cranking up the carols and beginning the task of tree-trimming. A pair of holiday designers, who have decked the halls for Bob Hope, Carrie Fisher Andy Gareis, and other Holly, wood-ites, share their best ideas shout bow to turn a regular space into a Christmas shrine. Their advice ncludes deciding about tree selection (either natural or artificial), the proper placement of a tree in a room, lighting choices, and ideas for ornamenta and decorations guaranteed to achieve any mood. The cheery hosts also discuss safety concerns, storage ideas, and ways to trim something else that often falls by the wayside during the holi-days—cost. Contact: 310-854-0886.

JANIS JOPLIN SLEPT HERE Video Music Inc

120 minutes, \$19.95 This down-home documentary from Tara Veneruse probes the fabric of Austin, Texas' rich musical herit using pseudo-native daughter Janis Joplin as the common thread. A winner at the Houston International Film Fescity's musical evolution from the '60e through mid-'90s, focusing on local Austin srtists, club owners, and bueiness reonle. A series of resus linter views weaves a tale of artistry, mytho and folklore around the sundry places where Joplin lived and played music during her time in Austin in the early Kills and sheds light on the contem rary artists who have carved out their own music there. Contact: 619-666-

GAMEBRAIN: THE OFFICIAL PLAYSTATION STRATEGY GILLOR

MTV Name Video/SMV 90 minutes, \$12.98 Talk shout multimedia! Sony keeps it. in the family with the first video guide

for people looking for tips on how to get the most out of their Sony PlayStation gamee. Tim Beggy, of MTV "Road fame, takes a detour into hightechnology space to unlock the secrets of some of the newest PlayStation games, such as "Final Fantasy VII," NFL Gameday '98," and "Treasures Of The Deep." Loaded with screen shots, the program's fast-paced narra-tive belies eccret roome, well-disguised detours, and powers and weapons that await discovery by the initiated. The tape also features a profile of "Tomi Raider" Lars Croft and offers a enesk peek at Parappa the Rapper. The tape s clever marketing move for Sony. Not only is the company hoping to rake in video salee, but the video itself ie primed to send game fans racing to retail stores just in time for holiday

BIOGRAPHY MOTHER TERESA A&E Home Vid

50 misutes, \$19.95

Many casual observers might think r Teresa's greatest accomplish ment was baving ber photo snapped the company of Princess Diana. The ber photo snapped in photo has been printed numerous time since Mother Teresa's death at age 87, just days after the Princess' death in Paris. This program, though, rushed to retail in conjunction with the BBC, gives the spiritual leader her due. This story of the remarkable woman who dedicated her life to comforting the dying, the poor, and the outcast is told through the worde of those who knew her well and admirers who praise her capacity for earing and charisma traits that won the hearts of leaders around the world. A&E is donating a portion of proceeds to Mother Terees's Missionaries of Charity.

KIAEROBICS

Approximately 85 minutes, \$29.95 These three short tapes packaged in a boxed set were created to help women (and men) prepare to defend themselves against an unsuspected physical attack, KlAerobics-which stands for karate integrated aerobics—combin proceed martial arts movements with the sgility of serohics. The tapes to viewers through an introduction to the concept, a low-impact aerobics seg-ment, and a high-impact class. They provide not only some useful amm tion but a pretty good workout, to hoot. The goal of the training is to temporarily disable an attacker long

ough to get swsy and to keep poten tial victims limber enough so that the

moves become eecond nature, to prevent panic situations. The end game here is not to leave viewers feeling invincible but to equip them with tech niques that can help in a variety of harmful situations. Contact; 800-779-

ENTER ACTIVE

ny PlayStat Unless you have a few hours to spare, don't even bother plugging in. So engrossing and epic is this three-disrole-playing game—the first of its kind for the PlayStation—that players won't want to put down their controllers. ing as the game's main character Cloud

Strife (you can also customize the name), players launch into a wonderfully designed world inhabited by an eccentric cast of allies and enemies, though it's not always easy to tell who's who. In fact, the twists and turns of Cloud's journey provide one of the most dynamic game plots we've experienced. Enjoy the trip, but he sure to pack your

see to keep retracing your steps. Music Newswire

Forget surfing through decens of World Wide Web eitee trying to find that important music news story. Music Newewire (www.musicnewswire.com) offers more music news than you'll

ory eard. There's far too much to

ever need and does so in a refreshingly clear and concise fashion. It accomplishes this daunting task by automatically collecting news stories from near-ly 50 online music magazines and label and industry sites and presenting them in three general categories (industry, label, and general news). Mischief New Media, the site's crestor, made a wise choice in sacrificing slick, high-bandwidth graphics for quick and easy-toload content, presenting a time-saving solution to surfing through heavy mage-laden sites. A navigation bar is handy for searching Music Newswire for specific stories, and all of the day's top stories are presented on the home ge. Constantly updated, Music Newswire is a great one-stop daily

AUDIO BOOKS

THE ROYALS By Kitty Kelley Read by the author

mon & Schuster Audi ISBN 0-671-57898-7

Royal-watchers eager for the dirt on the Windsors won't be disappointed in Kelley's latest (conoclastic biography. From Prince Philip's promiscuity and bisexuality to Princess Margaret's racism and anti-Semitism, all the scan dals are here. Much of the audio deals with Charles and Diana, and despite the fact that most of the informa has been govered elsewhere Kelley goes into it in greater detail and pro vides lots of supposed quotes from the principals. Kelley reads in a clear. straightforward voice, which works well for nonfiction. She doesn't take sides, and she makes all the participants look selfish yet somewhat symp thetic because of the restrictive royal environment. Although the book was written before Diana's death, Kelle presciently talks about the paparazzi and, specifically, bow the once-polite and respectful photographers became intrusive "hooligans" after Di lost her royal title. This is a colorful, real-life ap opera that will keep listeners riv-

WORLD TALES By Randy Armstrong and Gangyiave Aichele Read by the authors

UMP Records (800-541-9904) 45 minutes, \$14.99 for CD, \$9.98 for cs Ne ISBN available

Performing artists Armstrong and Aichele present five folk tales from around the world, interspersed with their own original music. inspired by the country of origin of the stories and is played on authentic instruments like the mbira, the djembe dram, the sitar, and the tabla, Stories clude Ecuador's "The Magic Lake," about a courageous young girl who saves a dying prince by traveling to the end of the world to obtain water from a magic lake to cure him; southern Africa's "Mzizi's Great Adventure which shows what happens to a misebievous young boy who ignores warn-ings to stay out of the forest; Indis's "The Elephant And The Ant," which teaches that being small does not nec-essarily mean being weak or helpless;

and western Africa's "Anansi The Spi der." a comical tale about a spider whose pride leads him, through a com plicated set of circumstances, to losing his hair. Also included is "The First Flute," a lyrical tale of the Lakota tribe of North America. The music works well with the storytelling, and the artists' expressive delivery make this a fine, artistic piece. However, the title is likely to suffer from mixed marketing. The target andiance is the fami-ly, but the dark and serious cover design isn't likely to attract kids.

ON THE

TUBE

Rodgers and Hammerstein's "Cinderella' Starring Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, Barnadette Paters, and Paolo Montal The Wonderful World Of Disney

Nov. 2, 7-9 p.m. ABC

gift shopping

Featuring an all-star cast and a cheery contemporary look and sound, this third remake of the

40-year-old Rodgers and Hammeratein classic is sure to please. Teen sensation Brandy stars in the title role, and in spite of her pop roots, she slips into the Rodgers and Hammerstein Broad-

way-like score as easily as Cinderella fits into the glass slipper. Her innocent and playful rendition of "In My Own Little Corner captures the hope and dreams of the song. Starring in the WB network sitcom "Moesha," Brandy is no stranger to the acting world

and is able to get into character more than your average pop star. But the real driving force hehind this new version is Whitney Houston, who plays the Fairy Godmother and is also one of the show's executive producers. Other executive producers are

Debra Martin Chase (Houston's production partner); Craig Zadan; Neal Meron, who co-produced the television version of "Gypsy" with Bette Midler; and David Gins-Originally Zadan and Meron

had wanted to cast Houston in the title role, but wisely the multi-Grammy winner thought a younger singer/actress should handle the part.

Clearly, though, Houston is having a good time playing here, and when a stunned Cinderella first meets her, Houston smirks, "What were you expecting, some old woman with gray hair?"

In the uplifting duet "Impossihle" with Brandy, Houston is careful not to overshadow her young co-star but still manages to belt out a rousing rendition.

Brandy and Houston also have a

touching mother/daughter relaship. It's clear that Brandy, as well as her character, looked to Houston for guidance There isn't a weak link in the

supporting cast, with Peters turn ing in a particularly evil performance as the wicked stepm Peters also gets to show off her Broadway voice with "Falling In Love With Love," one of three



Godmother, Whitney Houston.

songs from other Rodgers shows included in this version. The song was written by Rodgers with lyrics by Lorenz Hart Other added songs include

Rodgers' "The Sweetest Sounds. a charming duet hy Cinderella and the young prince, played by Paolo Montalhan. The closer, Rodgers and Hammerstein's 'There's Music In You," is sung by Houston. Jason Alexander, as the Prince's

valet, Lionel, provides comic relief, and Victor Garher and Whoopi Goldberg turn in fine performances as the King and Queen Constantina Veanne Cox and Natalie Des-

selle also lend the right amount of sihling rivalry as the dopey and unattractive stepsisters. Their hest scene comes when they hide in hushes and ridicule Cinderella as she flirts with the Prince at the ball in the song "Stepsisters With its elahorate sets and

staging there is no mistaking that this is a Disney production, hut the producers were kind enough to include only two full-blown production numbers. Although this remake is certain

to draw comparisons with the original 1957 television production with Julie Andrews and the 1965 version with Lesley Ann Warren, Disney remains true to the material. The excellent cast also gives new life to the beautiful score, which is equal to its predecessors

EILEEN FITZPATRICK

HOME VIDEO. All once this elected at set-through prices are eligible. Send review copies to Cartanine Appointed Dison. (22 Dusley p. 1876., Advandrus, W. 2/2002, EMTER*ACTIVE. Send review copies to Dison (Experience, Biblioson, 2505 Williahr Blind, Los Aquestes, O. Morollo Copies.). A MUNICIPACIONES. Send review copies to Dison (Experience, Biblioson, 2505 Williahr Blind, Los Applies, O. Morollo Copies.). A MUNICIPACIONES. Send review copies to Dison (Experience, Biblioson, 2505 Williahr Blind, Los Applies, O. Margies, O. Morollo Copies.). BILLBOARD NOVEMBER 1, 1997

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Update

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LIFELINES

BIRTHS

Girl, Amber Nicole, to Barbara and James Plocica, Oct. 14 in Brooklyn. N.Y. Father is in charge of mail-room operations of Relativity Records/RED Distribution

MARRIAGES

Kimberly Nelson to Jeff Viducich, Oct. 18 in Sacramento, Calif. Groom is media coordinator, advertising, et Tower Records Kumiko Baha to Kayumi Matsuku-

ma Oct 22 in Fukuoka Janan Bride is assistant to the pop buyer at Tower Records, Groom is non buyer at Tower Records. DEATHS

Al Collins, 78, of cancer, Sept. 30, in

Mill Valley, Calif. A lazz DJ. Collins was the host of a weekly Saturdaynight show on KCSM San Mateo. Calif., at the College of San Mateo. Known for his wild imagination and Purple Grotto studio, Collins came into fame in the 1950s as a DJ at

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WNEW New York, Looking around the violet-painted studio, Collins told his listeners about a glowing grotto with stalactites and mushrooms, hence the Purple Grotto. He continued to add imaginary characters to his grotto, including Harrison the Tasmanian owl. In 1960, Collins moved to KSFO San Francisco. He also did stints at Bay Area stations KGO, KMPX KTIM KZST and KAPY He bosted The Tonight Show" when Steve Allen quit and authored "Grimm's Fairy Toles For Kids" and other issue best. nik nursery rhymes. Collins is survived by his wife, singer Patti; and children Bruce, Brad, Crisay Ginger

Wolhers, Robbi Gregorich, Carl, and

Brown Meggs, 66, of a brain bemor-

rhage Oct. 8 at his home in San Francisco. One of Capitol Records' top executives starting in the '60s and the man who picked up the recording

option on the Beatles after they invad ed the U.S., Meggs, whose son, Brook reported the cause of death, was a lover of classical music with a famed iconoclastic wit. He nevertheless signed the Beatles, who recorded for Canital's EMI parent in the UK in 1963 after Capitol executives had earlier turned down the option to release the group's product in the U.S. The band, however, had initial success in the U.S. on independent labels. Meggs was then director of East Coast operations for Capitol and would later serve as COO. Meggs left Capitol in 1976 to write novels and make film documentaries, returning in 1984 to run Angel Records, Capitol's classical wing, where he expanded the label's eatalog, including product from a deal he negotiated with the Russian label Melodiya and the creation of Seraphim, a budget label, During his Canital/Angel career, he worked both in New York and Los Angeles. He left the company in 1990, when his wife, Naney was diagnosed with panereatic cancer. She died that year

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of rock group Atice Cooper, with bass MUSIC STORE FOR SALE

player Dennis Duneway and singer Alice Cooper. The three started the band in 1967 in Cortez High School in Phoenix. The lead guitarist for the group, Buxton co-wrote "School's Out," "Eighteen," and "Elected." He retired from the group in 1974. He is survived by his parents, Tom and Jerry: brother Ken; and sister Janice.

Glen Buyton 49 of complications from pneumonis, Oct. 19 in Clarion, Iowa, Buxton was a founding member

roaramming RADIO PROMOTIONS NETWORKS SYNDICATION AIRWAVES MUSIC VIDEO VIDEO MONITO

Radio Seminar Explores Changing Face Of Formats



on. Def Jam's LL Cool J electrified the stage at the fourth annual Bill board/Airplay Monitor Radio Seminar & Awards, Oct. 16-18 in Orlando, Fla. He's shown here at the label's awards show after-party, performing music from his new album, "Phenomenon," Doing double duty at the seminar, LL Cool J was also an awards presenter earlier in the evening. (Photo: Chuck Taylor)

MTV's Schuon Stresses Staying True To The Music In Keynote Address ORLANDO, Fla.-Fragmentation of [music] an important part of peoples' lives," said Schuon, "You have to risk channel's programming choices. more than your competitors think is

wise. You should spend 80% of the

bours in your day making your station

unique. Be ready to fail. Be confident,

Always lead, because following sucks."

music formats has made it more important than ever for radio to champion the music it plays, according to MTV's Andy Schuon, keynote speaker at the Billboard/Airplay Monitor Radio Seminar & Awards here Oct. 16-18. The event attracted 950 attendees, with 1,100 at the awards dinner, a

record number on both accounts. Schuon, executive VP of programning for MTV, opened the confe Oct. 17 with a rousing address pepered with anecdotes about his pre-MTV radio career. We have to do our best job to make

According to Schuon, the "passion play" is a big part of MTV's programming process. He cited

Jamiroquai, Fiona Apple, Prodigy, and the Verve as examples of acts that the channel

jumped on early. We have to make

choices, and we're not always right," he said. "We look at [Broadcast Data Sys-terns] and SoundScan, but we make all our choices based on gut instinct. Calling radio "a great boot camp for any creative job" because "you learn bow to be creative without a lot of money," Schuon noted that there are key differences between radio and MTV. How programming decisions are made is one of those disparities, he noted, adding that there are many more people involved in the music video

"At radio you're trying to get your programmer to listen to songs," he said, 'At MTV, we watch a little or all of each clip that is officially submitted to us each week. There are 15 people in the music department, and we discuss what's going to go on the air every week."

Schuon noted that one criticism of MTV has been that its programming decisions seem to follow radio. But he stressed that the channel plays clips from a wide range of genres. "We've chosen to play a wide net. We're not conservative; we force diversity. Some say we follow radio, but if we play five titles a week from each genre we cover, that's 50 titles. We're just not 100% in any particular genre

He added that the channel is 80% current all the time. "We lead on things we think will be active and not on others. We wouldn't work if we couldn't have Madonna, Puff Daddy, Tool, and Marilyn Manson, We're more like a magazine" than a radio station. According to Schuon, the genres that seem to be working best for the station right now are bip-hop and

R&B, "Pop and rock are slowing down," be said. SUSAN NUNZIATA

Fragmentation. Research The Focus At R&B Sessions ORLANDO, Fla.-The importance

of balancing research with gut and the continuing fragmentation of R&B radio are two themes that emerged during the R&B programing panels at the Billboard/Airplay Monitor Radio Seminar. At the R&B Programmers' Research Lab, Jerry Boulding of Amer-ican Urban Radio Networks, who is

also a longtime consultant, stressed that research can't determine what records to play but only when records burn out; research can also pinpoint under-served musical or demographic niches in the market, Many wly acquired stations often choose the R&B schilt format because of its appeal to advertisers, but Boulding contends that it doesn't matter what demo the GM wants because the demo that drives the R&B format is primarily 18- to 29-year-old wom You can't just eliminate rap. We must train our salespeople to sell the

Ho also noted that with the further fragmentation of R&B radio into niche formats, research will become increasingly necessary

younger demos.

Monica Starr of adult WMXD (Mix 92.3) Detroit pointed out that testing with younger demos can put a crimp in research results, as she out while programming hiphop WEJM Chicago, "They take less time to decide what they like, but then they're over it sooner," she said. "Okler demos take longer to decide, but they stay with it longer. Warren Kurtzman of Coleman Research described the company's Music Forecasting service, which

(Continued in page 88)

Modern Adult Here To Stav Panelists Discuss Top 40's Evolution

ORLANDO, Fla.—The fledgling mod-Fla., PD Jim Randall told his counter

many of its issues, but most PDs involved believe the question of whether theirs is actually a format has been resolved. "The certificate from the American Format Foundation is in the mail," Jacobs Media consultant Dave Beasing told the audience at the Billboard/Air play Monitor Radio Seminar. That panel, "Modern Times For Adult Radio," ended with WALC St. Louis PD Bob Dovis unor. gesting that it was no longer modern ACs but mainstream AC stations that had a definition problem. Only WWMX (Mix 106.5) Baltimore

ern adult format may still be working out

PD Adam Goodman worried about being 'suckered" into playing music that didn't work for hot AC. He also suggested that modern AC was a niche format and that few PDs would deliberately "strive to be No. 5." But WALC's Davis suggested modern adult radio was just "at the beginning of its [growth] curve." One issue that's still being worked out

is artist image. PDs have to worry about who they can't play and who they can image around. In a world where artist images constantly change (Hootie & the Blowfish, for example), Beasing announced that one client had decided not to use artist names in its TV spot. With the realization that modern adult radio is here for a while comes a debate at labels on which department should

promote it. Indie promoter Jerry Lembo never got a direct answer when he asked stations who they would like to work with, but at least one panelist suggested that modern AC be serviced with everything at the same time as modern rock. That doesn't mean that modern rock-

ers won't fight for ownership. At their onnel, WMRQ Hartford, Conn., PD Jay Bosn Jones said modern rock "can't let. modern adult (stations) take that music anymore." Later, WPLA Jacksonville, parts to "take top 40 titles and beat the shit out of them before they do. But at the top 40 panel, the issue of when one could reasonably expect a callout story on songs was a major topic. Consultant Bill Richards felt the ten-

dency of PDs to move records on and off their stations every week due to fluctuating call-out results had gotten out of hand. WKTU New York PD Frankie Blue agreed, saying, "I think we should he more sensitive and hold on longer. We will not put something in call-out unless it gets 100 spins."
WKTU's Blue and rival WHTZ (Z100)

New York PD Tom Poleman were relatively sanguine about their "con but co-owned" scenario. Not all PDs at the "Sleeping With The Enemy" panel on cohabitating rivals were as happy. WAKS Tampa, Fla., PD Mason Dixon noted that his rival-turned-owner Jacor had gone out of its way to ease his transition, but KMEL

San Francisco PD Michello Sentoguosso who shared the does with such rival Michael Martin of KYLD (Wild 94.9), called her situation "a

gigantic sea-monkey experiment" that had gone better than expected but was still frustrating. Dixon, who shared the dais with

WFLZ Tampa PD Jeff Kapugi, said that wars like the KYLD/KMEL battle made radio great but warned PDs that they probably wouldn't be tolerated in the new corporate atmosphere.

This article was prepared by Sean Ross, with additional reporting from Susan Nunziata, Marc Schiffman, and Chuck Toylor.

Country Panel Mulls Label Buys Pros & Cons Of Selling Airtime Tackled

ORLANDO, Fla.-Should labels buy in the mid-80s. Top 40 KHYI (Y95) Dalfull-fledged, above-the-board plays for their songs at radio? A discussion of that

scenario took center stage at the Country Format Focus Group session at the Billboard/Airplay Monitor Radio Seminar. Moderators Bob Moody of McVay Media and Rob Dalton of Epic

Records discussed the possibility of labels Billboard & Manitor teaming up with retailers to buy time on stations to play new songs in their entirety.

Positioned as a

new-music program sponsored by, for example, a chain such as Wal-Mart or Blockbuster, labels might buy about 20 three-minute blocks of time on stations in a week and position the featured song as, say, the "Wal-Mart pick hit of the week." With labels paying stations their average unit rate for that time, the song could replace a three-minute stop-set, thereby benefiting programmers as well The full-length-commercial issue has

been raised several times at various for-

mats over the past two decades. Former

R&B outlet KACE Los Angeles tried it.

las announced a retail tie-in progra similar to the one suggested here in the late '80s but scrapped its plans after negative publicity. "What PD wouldn't rather play a song

instead of three minutes of spots?" asked Moody. In the ultimate extension of that cenario, he said, a station could end up playing 16 songs an hour-12 that are paid for and four selected by the PD. On the downside, he said, some GMs "will he so degree to for the bettom line that they will take your money [to play the sone] and still play the same amount of Label reps present, including Mer-cury's Larry Hughes, endorsed the idea

(Continued on page 88)

Reporting on the 1997 Bill-board/Airplay Monitor Seminar was provided by Billboard's Susau Nunziata oud Chuck Taylor; Airplay Monitor editor Sean Ross; and Mouitor managing editors Janine Coveney (R&B), Phyllis Stork (Country), and Marc Schiffman (Rock)

PROGRAM WRCX Chicago Leads Billboard/Airplay Monitor Radio Awards

(Continued from page 3) personality Sara Trexler. Global Satel-lite Networks' "Modern Rock Live" triumphed in the network syndicated

program category. Country powerhouse KKBQ Houston was again the format's major-market station winner, while country PD honors went to Larry Daniels from KNIX Phoenix, music director honors went to WUSN Chicago's Tricia Biondo, and the air personality nod went to Terry Dorsey of KSCS Dallas, KSCS also won

for marketing director Tami Griffin. Medium-market country WSIX won station of the year and for local personality Gerry House, while KASE Austin was chosen small-market station. Also in the small-market category, WIVK-FM Knoxville, Tenn., was the victor for PD Les Acree and music director Chris Huff

Also notable was Bob Kingsley, who took home his 11th consecutive trophy for country network syndicated program of the year for his "American Country Countdown" on ABC Radio Networks

In the R&B category, last year's fivetrophy major-market winner KKBT Los Angeles was sliced down to only one award, for music director Mariama Snider, while WOHT (Hot 97) New York cleaned up with station, PD Steve Smith, and morning team Ed Lover, Doctor Dre, and Lisa G. For mediummarket R&B, WPEG Charlotte, N.C. was voted station of the year, WDIA/ WHRK/KJMS Memphis' Bobby O'Jav won PD and personality with W.C.

Norfolk, Va.'s Heart Attack won music director, WBHJ Birmingham, Ala., won for small-market R&B station and for PD Mickey Johnson. Lenny Love Whiteside carried home the award for

genre's medium-market categories: Station of the year was WEBN Cincinnati; PD was Keith Hastings of WLZR Milwaukee; and music director was Sharon Schifino of WHJY Providence, market award that WPLJ didn't, while WTIC Hartford, Conn., was voted medium-market station, WKTI Milwaukee won for PD Danny Clayton and music director Leonard Peace.

Tampa, Fla., won medium-market sta tion and for PD B.J. Harris and per sonalities M.J. Kelly and Harris. KHFI Austin won as small-market top 40 station, as well as for music director Fernando Ventura, while WBHT Wilkes-Barre, Pa., got kudos for PD and air personality Kid Kelly, now assistant PD at WHTZ. The syndicated program winner for top 40 was 'Casey's Top 40 With Casey Kasem. from Westwood One. Finally, WXRT Chicago repeated its

1996 achievements by taking home all three awards in the triple-A category: station, PD Norm Winer, and music director Patty Martin. And, as usual, CBS Radio's Howard Stern won as nationally syndicated air personality.

For radio consultant, Guy Zapoleon of Zapoleon Media Strategies again won for both top 40 and adult, while Rusty Walker of Rusty Walker Consulting got the nod for country. Fred Jacobs of Jacobs Media won for mainstream rock, Tom Calderone of Jacobs Media for modern rock, and Steve Smith of Steve Smith Consulting for R&B.

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in seven format categories. A total of 94 awards were given to 471 nominees this year. The awards ceremony was hosted by Westwood One's king of countdowns Kasem, Musicians LL Cool J and Paul Carrack were co-pre senters at the show, which attracted a record crowd of 1,100.





Arista artist Gary Barlow belts out his first solo single "So Help Me Girl" at the seminar's ewerds show, left, while WHTZ New York's Jo Maeder hands off the first Alison Steele Lifetime Achievement Award to broadcast legend and awards show host Casey Kasem. (Photos: Tom Hurst) R.I. KLBJ Austin won for small-mar-

R&B marketing director for his work at KKDA.FM Dallag The R&B network syndicated pro-

gram winner was "The Countdown With Walt 'Baby' Love" from Premiere Radio Networks.

Unlike WRCX's mainstream rock

ket station and PD Jeff Carrol. For network syndicated program, the tro-phy went to "Rockline" from Global Satellite Network. In adult, WDBZ (the Buzz) New

York (now WNSR) music director

Rick Dees won the network syndicated program nod for "Rick Dees Weekly Top 40" from ABC Radio Networks/CD Media. For the top 40 format, Dees picked up his second award of the evening for major-market air personality for

RADIO STATION OF THE YEAR

CRITERIA. BEST OVERALL STAFF ... BEST OVERALL ENTERTAINMENT PACKAGE ... PROFESSIONALISM ... STREET PRESENCE ... COMMUNITY INVOLVEMENT ... MARKET STATURE ... RATINGS SUCCESS ADULT COUNTRY MODERN ROCK MAINSTREAM ROCK WPO. reco











Global Satellite Networks





1 3 9000







KASE





NETWORK/SYNDICATED PROGRAM OF THE YEAR CRITERIA: CREATIVITY ... CONTENT ... PRODUCTION VALUES ... INFLUENCE .. RATINGS SUCCESS

ADULT COUNTRY R&B MODERN ROCK MAINSTREAM ROCK **TOP 40 AMERICAN** COUNTR WITH CASEV KASESI AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY CASEY'S TOP 40 WITH CASEY KASEM THE COUNTDOWN WITH WALT "BABY" LOVE ROCKLINE Global Satellite N MODERN ROCK LIVE

ADULT

SCOTT SHANNON WPLI New York



COUNTRY



R&B

STEVE SMITH WQHT New York



MODERN ROCK

KEVIN WEATHERLY KROQ Los Angeles



MAINSTREAM ROCK



TOP 40

FRANKIE BLUE WKTU New York



DANNY CLAYTON WKTI Milwoukee





BOBBY O'JAY WDIA/WHRK/KJMS Memphis







B.J. HARRIS WFLZ Tompo, Flo.



ADULT







MODERN ROCK



MAINSTREAM ROCK



TOP 40

RADIO CONSULTANT OF THE YEAR COUNTRY R&B

GUY ZAPOLEON Zapoleon Medio Stratogies

RUSTY WALKER Rusty Walker Consulting









GUY ZAPOLEON Zapoleon Media Stron

TOP 40

RADIO MUSIC DIRECTOR OF THE YEAR



ADULT

LINDA SILVER WDBZ New York



COUNTRY

TRICIA BIONDO WUSN Chicago



R&B

MARIAMA SNIDER KKBT Los Angeles



MODERN ROCK

CARTER ALAN WBCN Baston



MAINSTREAM ROCK

JO ROBINSON WRCX Chicago









HEART ATTACK WOW! Norfolk, Vo



MICHAEL YOUNG



SHARON SCHIFINO WHAY Providence, R.I.





KELLY NASH WDAQ Danbury, Conn

ADULT



COUNTRY



R&B



MODERN ROCK



MAINSTREAM ROCK



TOP 40

RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR



TAMI GRIFFIN KSCS Dollos



LARRY "CHA-CHI" LOPRETE WBCN Baston

NATALIE DIPIETRO WRCX Chicogo



LOCAL RADIO AIR PERSONALITY OF THE YEAR

ADULT

COUNTRY

R&B

MODERN ROCK

MAINSTREAM ROCK

TOP 40



SCOTT SHANNON & TODD PETTENGILL WPLI New York



TERRY DORSEY KSCS Dollos



ED LOVER, DR DRE, USA G WQHT New York



JED THE FISH KROQ Los Angeles





RICK DEES KIIS Los Angel



MASON DIXON WMTX-FM Tompo, Flo.







WHIPPING BOY KBPI Degyer



BUBBA THE LOVE SPONGE WXTB Tampo, Flo.



BJ HARRIS & MJ KELLI WFLZ Tompo, Fla.





TRIPLE A









THE ALISON STEELE LIFETIME ACHIEVEMENT AWARD

CRITERIA: INDUSTRY CONTRIBUTIONS ENDURING SUCCESS ... CREATIVITY

STATION OF THE YEAR

PROGRAM DIRECTOR OF THE YEAR





NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

HOWARD STERN

WXRT

NORM WINER WXXT Chicago

PATTY MARTIN WXRT Chicogo

CASEY KASEM Westwood One

onerpies have had their share of ups and downs. having endured an extended purgatorial state after Elektra U.K. went under and nearly took the band with it a couple years ago. Now that Long-pigs have signed with Mother, U2's Island imprint, ngs are looking a good bit rosier, and the Sheffield, England, quartet has a No. 21 Modern Rock Tracks

hit to prove it. But the affecting "On And On" was borne of previous hard times, albeit a bummer particular to Longpigs front man Crispin Hunt. He wrote the song while repairing himself of a broken heart, on retreat is northern England. "It was a short, violent relation ship, and when it was over, I was suffering severely," he explains. "And I'm a hopeless romantic, so I had to

"A lot of my friends have gone off to find themselves in India, seeking something on some Himalayan moun-tainton, but I did it in Yorkshire," Hunt continues, "It can be good to put some physical distance between you and your life, anywhere. So I was a hermit in the coun-



try for about nine months. I almost went around the bend, but I ended up growing up a lot in a short time. And some good songs came out of it as well."

Definitely one of those good songs, "On And On" comes from Longoigs' debut album. "The Sun Is Often Out." The single is a love song in the classic mold. replete with acoustic guitars and organ swells, yearning melody and elegant Cole Porter-like rhymes. (Ask

Rod Stewart about its appeal: He's rumored to have recorded it for possible inclusion on his next album.) "'On And On' may be a cheesy little love song, but at least it's about something real," Hunt says. "It's not like a Whitney Houston love song, which is all chocolate boxes and red roses and bad poetry-nothing dark or frightening or intense. I'm proud of the song, anyway. And this may not seem very punk rock, but I hope after I'm long dead, there'll be some drunk Japane businessman doing the karaoke to 'On And On'—the ultimate test for a pop song."

BY BRADLEY BAMBARGER

Week of October 12, 1997 1 Honey / Marish Corey @ 4 Sessons Of Loneliness / Boyz II Mon Anybody Seen My Beby? / The Rolling Stones

@ Stand By Me / Cosis B Got 'Til It's Gone / Jenet Jeckson Featuring Q-Tip And Joni Mochet D Jogo / Bjork CO Mile / Chare

@ Dream / Forcet For The Trees @ Herbin' & Rids / Streen Day @ Free / Ultre Note O Say Nother' / Oman

O Coree On Elleen / Save Ferris O Where's The Love / Henson 3 On My Own / Peech @ L-L-Lies / Diana King

@ Koyoins Taukino Youm / Erefantakashmashi Charle to / Coale

@ Self Confidence / Ner OP TO Be Mission You / Bull Daddy & Farth Evene Feetuning 112 ⊕ Hoppiness / Venesse William

O House Do Fire / Arkerns @ I Know Where It's At / All Sai (9 Gypry Lady / Mott Bianco S Sharano Kanmuri / Miki Nel (B) What About the / York

S Hundred Mile High City / Ocean Colour Scene 69 Yubissemo / Kenji Gzr @ Men in Black / Will Smith

@ Den't Say / Jon B. Dok Doo Shryes / Shikee Suga @ Snow On The Sehere / Anggun 19 You've Got A Friend / The Brand New

(i) Canda in The Wind 1987s County About The Way You Look Tonight /

Finns John @ Pleasure Dome / Soul II Soul 6) Deceby / Touter Furnachi

@ Just The Way It le / Lina Morrish 3 When You Wenne Move / Adm @ Butterfly / Marieh Corey

 Mo Money Mc Problems / The Note B.I.G. Featuring Pull Daddy & Mose

® Funky Friday / Akika Wade @ Supernatural / Wild Orchid (A) Marra I Come / Theiler III @ Leve II Leve / Damage

Any Way You Look / Northern Upread The Resson / Sylk 130 @ To Make You Feel My Love / Silly Joel @ The Winner Takes It All / E-Rosc

Star Fruits Surl Rider / Corneli Salections can be heard or "Sapporo Reer Takin Hot 100" every Sunday 1 PM-5 PM on

m 1997 Errows St Coron

J-WAVE / 81.3 FM in TOKYO 81.3FM J-WAUE

he all dramatic about it Billboard.

NOVEMBER 1, 1997 Billboard. Mainstream Rock Tracks

THE MODERN AGE

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WK.	×	WKS.	WKS	TRACK TITLE	ARTIST LABEL PROMOTION LABEL
				* * * No.	1***
1	1	1	15	TOUCH, PEEL AND STAND 5 wee	
2	2	2	25	PINK MNE LIVES	AEROSMITH COLUMBA
3	3	3	7	ANYBODY SEEN MY BABY? BRIGGS TO BABYLON	◆ THE ROLLING STONES WRGIN
(1)	6	7	10	MY OWN PRISON MY OWN PRISON	CREED WIND UP
3	5	4	11	EVERLONG THE COLCUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
➂	4	6	6	TROUBLE IS	NY WAYNE SHEPHERD BAND REVOLUTION
1	. 7	5	14	DOLLY ON THE HOMBRE	◆ THE OFFSPRING COLUMNA
8	8	8	15	LIVE THROUGH THIS (FIFTEEN THE HAPPLEST BOOS	ATLANTIC
8	9	10	7	HITCHIN' A RIGE	◆ GREEN DAY REPRISE
10	10	9	30	IF YOU COULD ONLY SEE	◆ TONIC POLYDOGRAM
(II)	11	13	6 0	BLAME DISCPLINED BREMDOWN	◆ COLLECTIVE SOUL
12	13	32	3	JUNGLE CARNINAL OF SOULS	KISS MERCURY
13)	14	15	8	WALKIN' ON THE SUN	◆ SMASH MOUTH
				* * * AIRPC	WER***
1	18	18	4	ALMOST HONEST CONFOCURITINGS	MEGADETH CARTOL
Œ	15	17	160	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERSLOW	◆ EVERCLEAR CAPITOL
(II)	NE	*	210	BACK ON EARTH THE CZZMAN COMETH	OZZY OSBOURNE
17	16	12	34	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVALITUATIO
18	23	-	120	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTOREMICA
18	17	14	23	TRUST ORFFTIC WRITINGS	◆ MEGADETH CAPITOL
20	19	16	21 -	BLEEDING ME	METALLICA
(21)	21	26	4	THREE MARLENAS	◆ THE WALLFLOWERS
22	30	-	2	RATTLESNAKE SECRET SAMON	LIVE RADIOACTIVEAKA
23	20	23	- 11	HIGH PUSHING THE SALMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK BOOKTAAM
24)	25	31	- 6 -	TRIALS GRAND WORLD	COOL FOR AUGUST WARNER BROS.
25	22	24	. 7 /	THE FALL THE ASSUMS	THE NIXONS
26	12	11	9	HELLO HELLO	◆ TALK SHOW
7	26	30	- 4 /	GRADUATE THIRD THE BUND	THIRD EYE BLIND
26	24	21	- 24 :	LISTEN - DISCHELINED BREAKDOWN	◆ COLLECTIVE SOUL
3	32	37	3 1	HUSH TI KNOW WHAT YOU DID LAST SUMMER' SO	◆ KULA SHAKER
30	NEV	#	1	3 AM YOURSELF OR SOMEONE UNE YOU	◆ MATCHBOX 20
(31)	33	_	2 1	THE CHAIN	FLEETWOOD MAC
(32)	35	39	4	BLUEBOY BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER #105
(33)	NEV	W >	1	DIRTY EYES	AC/DC
34	27	29	5	MOST PRECARIOUS	BLUES TRAVELER
(35)	36	_	2	LUCKY	SEVEN MARY THREE
38	29	22	19	SUPERMAN'S DEAD	◆ OUR LADY PEACE COLUMNA
37)	NEV	*	- 1	WASH IT AWAY	BLACK LAB
38	31	28	14	AENEMA	♦ TOOL
39	37	33	20	LAST CUP OF SORROW	◆ FAITH NO MORE

NOVEMBER 1, 1997 Madown Dook Trooks

.8	8	27	24	TRACK TITLE	ARTIS'
F-3	35	0.≥	38	* * * No.	
ⅎ	2	4	7		ent et No. 1 ◆ CHUMBAWAMB PERIEL CUMMERSI
2	1	1	16 /	WALKIN' ON THE SUN	◆ SMASH MOUT WTERSON
3	3	3	14	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTER
(T)	5	5	- 8	EVERYTHING TO EVERYONE	EVERCLEA CAPITO
(5)	6	6	8	HITCHIN' A RIDE	◆ GREEN DA
6	8	9	6	DON'T GO AWAY	OAS
7	4	2	19	FLY	◆ SUGAR RA
8	7	7	15	CRIMINAL	◆ FIONA APPL CLEAN SLATEWOR
8	9	8	13 -	THE RASCAL KING • THE	MIGHTY MIGHTY BOSSTONE BIG RIGMERCUR
(10)	10	13	9	SUMMERTIME	◆ THE SUNDAY
11	11	10	21 .	WRONG WAY	◆ SUBLIM
(12)	17	35	3	WRONG NUMBER	GASOLINE ALLEYIMC ◆ THE CURI
13	12	11	14	SUPERMAN'S DEAD	◆ OUR LADY PEACE
(14)	14	15	7	THIS LONELY PLACE	GOLDFINGE
œ,	- 19	10	_	* * * AIRPO	MOJOUNIVERSA
Œ	18	23	6	TOUCH, PEEL AND STAND	◆ DAYS OF THE NEW
(IS)	25	32		* * AIRPO	▲ THE VEDV
(10)	25	32	4	URBAN HYMMS	VCHUTAIROI
				* * * AIRPO	
Œ	30		2	* * * AIRPO MOUTH "NY AMERICAN WEREWOLF IN: PARIS' SOUNDTR	
_				MOUTH ************************************	◆ BUSH ACK TRAUMANNTERSCOPEHCUYWOO
(I)	30		2	MOUTH "MI AMERICAN WEREWOLF BY THRIS" SOUNDTE * * AIRPO 3 AM YOURSELF OF SOMETINE LIKE YOU	◆ BUSH ACK TRAJBANTERSCOPEHCUTWOO WER ★ ★ ◆ MATCHBOX 20 LANATURE
_		38		MOUTH YOU AMERICAN MERCANCE IN PARS' SOLVEDTE * * AIRPO 3 AM YOURSELF ON SOMETINE LINE YOU BUILDING A MYSTERY SUFFICING	◆ BUSH ACK TRAJAMANTERSCOPENCIEWOO WER ★ ★ ◆ MATCHBOX 20 LANATIANT ◆ SARAH MCLACHLAN ACTIVICIANASIA
18	26	-	3	MOUTH "MI AMERICAN WEREWOLF BY THRIS" SOUNDTE * * AIRPO 3 AM YOURSELF OF SOMETINE LIKE YOU	◆ BUSH ACK TRAJAMANTERSCOPENCIEWOO WER ★ ★ ◆ MATCHBOX 20 LANATIANT ◆ SARAH MCLACHLAN ACTIVICIANASIA
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Station information available at http://www.j-wave.ce.ip

40 28 19 13 MARCHING TO MARS

SAMMY HAGAR THE TRACK FACTORYNICA

Adult Contemporary

		_			
W.	W.	2 WKS	WKS	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				* * * No.	1***
1	1	1	16	HOW DO I LIVE	◆ LEANN RIMES
(2)	2	3	9 .	SOMETHING ABOUT THE WAY YOU LO	OK TONIGHT • ELTON JOHN
3	3	2	14	QUIT PLAYING GAMES (WITH MY H	HEART) ◆ BACKSTREET BOYS
(4)	4	5	12	TAKES A LITTLE TIME	◆ AMY GRANT
5	5	4	12	FOOLISH GAMES	◆ JEWEL
(6)	7	8	9	PROMISE AIN'T ENOUGH	DARYL HALL JOHN OATES
7	6	6	12	SILVER SPRINGS	◆ FLEETWOOD MAC
(3)	8	10	9	2 BECOME 1	◆ SPICE GIRLS
1	21	_	2	TELL HIM BARBE	WER * * * RA STREISANO - CELINE DION
(10)	10	11	6	SO HELP ME GIRL	◆ GARY BARLOW
11	9	9.	28	SUNNY CAME HOME	◆ SHAWN COLVIN
(12)	16	23	3	BUTTERFLY	◆ MARIAH CAREY
13	11	7	7	CANDLE IN THE WIND 1997	◆ ELTON JOHN
14	14	14	38	YOU WERE MEANT FOR ME	◆ JEWEL
15	13	13	26	FOR YOU I WILL	◆ MONICA
1 6	23	-	2	AT THE BEGINNING DO	WER * * * INA LEWIS & RICHARD MARX
11	22	28	3	* * * AIRPO THE GIFT IM BRICKMAN FEAT.	WER * * * COLLIN RAYE & SUSAN ASHTON
18	19	22	5	LOON'T WANT TO WAIT	WER ★ ★ PAULA COLE
19	12	12	19	FOR ONCE IN OUR LIVES	PAUL CARRACK
20	17	18	72	CHANGE THE WORLD	◆ ERIC CLAPTON
21)	26	24	4	* * * AIRPO	WER***
22	18	16	12	ALL FOR YOU	◆ SISTER HAZEL
23	20	17	24	GO THE DISTANCE	 ◆ MICHAEL BOLTON
24	25	20	24	DO YOU LOVE ME THAT MUCH	PETER CETERA
25	24	19	17	A SMILE LIKE YOURS	◆ NATALIE COLE

Adult Ton //0

1	1	1	16	* * * No. 1 * * * FOOLISH GAMES	
2	2	2	27	ALL FOR YOU SISTER HAD	Œ
3)	3	3	15	1 DON'T WANT TO WAIT ◆ PAULA CC MMGC 17315 WARRER BICS.	U
4	7	8	11	FLY ◆ SUGAR R	RA
5	5	5	26	SEMI-CHARMED LIFE THIRD EYE BLI EEXTRA 64173EEG	N
8	4	- 6	17	BUILDING A MYSTERY SARAH MCLACHE METRIFICAL LASSARISTA	ΛΙ
1)	6	6	17	PUSH MATCHBOX LIVE AUBUM CUTATLANTIC	2
8)	9	9	18	IF YOU COULD ONLY SEE ◆ TO! POLYCOR ALBUM CUT MAN	NI
9	8	7	25 :	HOW BIZARRE HOW ABOUN COT MERCURY	M
10)	13	15	8	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT SMASH MOU	ITI
11)	12	13	9 .	HOW DO I LIVE . LEANN RIM	(E
12	11	11	53	BARELY BREATHING DUNCAN SHI	ξį
13	10	10	36	SUNNY CAME HOME SHAWN COLUMN 78528	VII
14)	16	23	4 -	TUBTHUMPING ◆ CHUMBAWAM REFUSIO 561465/UNIVERSAL	B.
15	14	12	37	ONE HEADLIGHT	R
16	15	16	27	THE FRESHMEN RCA 64734 THE VERVE P	19
17	17	16	36	CRASH INTO ME OAVE MATTHEWS BA	N
18)	18	20	10	TAKES A LITTLE TIME	N
19)	20	21	10	CRIMINAL CLEAN SLATE 78595WORK ◆ FIONA APP	PL
20	19	19	14	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTON BIG RIG ALBUM CUTMERCURY	NE
21)	23	22	15	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BY 1/15 42453	ΟY
22)	24	24		SILVER SPRINGS • FLEETWOOD M REPRISE ALBUM CUT	A
23	22	18	16	THE DIFFERENCE	R
24	21	17	24	A CHANGE WOULO OO YOU GDOO ◆ SHERYL CRI ALM ALBUM CUT	OV
25)	25	30	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT © ELTON JO ROCKET MATERIALS	Н

Radio

Rock Panels Discuss Consolidation Issues

ODT ANDO Ple Consolidation mod ern adults, and music sharing were the key buzzwords among the various rock panels at this year's Billboard/Airplay Monitor Radio Seminar.

PPOGPAMMING

A panel addressing mainstream rock dealt with the post-consolidation phenomenon of programmers working as part of a rock wall in some markets. rom a simple management point of view, there's the problem of trying to integrate two former competitors. Modern XETRA-FM (91X) San Diego PD Bryan Schock noted that while h and album sister KIOZ PD Tim Dukes have some history in the market, they're not as steeped in the battle that their two stations have been in for years. Still, some of the stations staffers "still want to kill each other on the street," Schock said. "You spend

R&R SESSIONS

(Continued from page 82)

works with clients to pretest product and manage the strategic development of artists. He described a female artist who was perceived as someone who could not sing but was a good rapper, a perception that changed when the company advised the label to service a single that stressed the artist's vocal ability. The single might not have tested well initially but it was of strategic import to her career

The panel agreed that adult stations will have to play rap music at some point as the demographic that grew up with rap ages. Starr pointed out that perceptions of rap are such that more musical tracks are not identified as rap; to many people rap music means gangsta rap. At the "What Is Mainstream For

R&B" session, moderator Helen Little, operations manager/PD of WUSL er 99) Philadelphia, opened by saying, "Asking what is mainstream is like asking what is normal—there's no one ver." Panelists noted that geographic location, target demos, and the numher of other stations in the market can affect the R&B mainstream mix.

KKDA-FM (K104) Dallas PD Skip Cheatham said that he targets a narrow 18-34 demo with no R&B affult program or gold because he has R&B adult competition, while KPRS Kansas City's Sam Weaver described the target of his main stream outlet as "12 to death. That unries for our market because we don't have a direct competitor."

Panelists also noted that their core acts increasingly are hip-hop-oriented.

At the "Can't We All Get Along? R&B Open Forum" session, panelists discussed such issues as hype, mentoring, and how to handle record company favors. And while label representatives seemed eager to reach out to radio, programmers seemed cautious. PDs noted that they prefer honesty

when presented with a record. KPRS' Weaver said, "Life is hype . . . Even radio is hype. That's what we do on the air, so it's your responsibility to be able to read through it all and make educated judgments even from labels " Ruben Rodriguez, executive VP of

Red Ant Entertainment, said that programmers are often too quick to pass judgment, "Some people need to look at a project as different and not nece ly as 'wack.' When a label has an act that unusual, then go find that marketplace and don't just force it to everyone," be

JANINE COVENEY

your time getting your people to go out and kill, and now you're telling them, 'Go easy. They're on our side.'"

Musically, Elektra VP of rock promotion George Cappellini noted a new wrinkle in the formula. When he approached Jacor's upper echelon about a song, he was told that the song would be tested on KIOZ and then might be picked up by the rest of the chain. In the days before this level of didation, he'd never have gotten that song on KIOZ, he said. "It's opened

new avenues to get records played." On the other end, Cromwell Group VP of programming Brian Krysz guipped, "Having multiple stations [means] you can put the vice grip on the labels, and that's one thing I enjoy."

Addressing the way labels and owners can now interact as well as quelling internal rivalries Clear Channel's Miami director of programming Gregg Steele suggested, "The label should on to our corporate group with tickets and promotions and let them decide which stations will get it Referring to Jacor's hold on San Diego rock, Schock said, "We have two

dern ACs in our market, one we own. We have two alternatives, one we own. And we own one rock station. I want to work with record companies in making things work with acts that cross over our stations. I'm seeing resistance from the record neonle, who say, 'Oh. I don't want to upset [your competition! I say 'You're not going to need them anyway, so why not sit down with me?

Album WJRR Orlando PD Dick Sheetz bemoaned the new phenomenon

of a sistar modern adult station in the market stealing his music. "I find 'em. they grind 'em," he said, adding later. We try to maintain synergy because that is a corporate mandate, but there are hot spots. I'd been spinning Third

Eve Blind for weeks, when suddenly our modern AC jumped on it. . . . We have to come up with what we think is a reasonable sharing process, because ownership of bands is important. Modern adults loomed large on the

modern rock panel's radar screen as well. Modern WMRQ Providence, R.L. PD Jay Beau Jones, referring to his crosstown modern adult, said. "We may be at a point now when we can't let modern adults take that music anymore

Referring to the threat of modern adult outlets, Coleman Research's Warren Kurtzman noted "Whether the modern adult hurts a station is completely based on how good the alternative station in the market is." In other words, it's not just about the music-all the other elements of a station go toward how strong a modern station is

One audience member characterized the creation of modern adult as coming from some back-room cabal of consul tants. Kurtzman retorted that when he was working on an early modern adult station, modern didn't even enter into the picture. "We designed this thing to take out the hot AC in a market, said. "After it took off, we found that the alternative sucked and we could do better in that direction as well, so we went after both sides."

MADO GODIEFMAN

COUNTRY PANEL MULLS LABEL BUYS (Continued from page 82)

Washington, D.C., PD Mac Daniels said "I would have to hear the product. If it met with all the regular spot criteria, I would accept it." Moody noted that "the station would always have the right to refuse the buy" and that for the labels that would be the best information we could have if it came back [that] we can't even buy this song onto the air. Daniels noted the long-term dange

in theory. Asked for his reaction, WMZQ

of "stations holding labels hostage and making them pay to play a record" or complaining if a label is spending more money at a rival station or with a rival chain. "You guys could really be open-ing Pandora's box," he said. "I can count on one hand the number of labels who have bought time on my station" for a regular spot.

In an unrelated discussion, the perennially hot topic of station concert "presents" was debated at the same ser Most attendees agreed that the issue has not cooled in recent years. Curb's Eva Wood described one recent situation in which "we had a station that wanted a major artist so bad (that) they went into cahoots with the promoter and disguised themselves in the contract." The artist went into the market thinking it was a neutral show and got a nasty surprise, and the label couldn't rectify the situation because of the contract. "It was that juvenile and that sneaky," said Wood. As a result, the artist involved will no longer play that market.

The "Ten Weeks And Off" se which was intended to address the speed at which records move on, up, and off country radio playlists, also touched on a

number of other topics. Moderator Butch Waugh, senior VP/GM of the RCA Label Group, noted that when he previously worked on the label's pop side, the term "polarization" never came up, but he now hears it frequently in country. Consultant Pam Shane of Shane Media Services said, "That's because the emotional content of our songs is so much higher. Our

songs are stacked to touch people In a discussion of how to deal with larized records, KKBQ (93Q) Houston VP of programming Dene Hallam said he was worried that "people keep concentrating on taking negatives off the air, rather than putting positives on the air. If you have such a shit station that one record is going to blow the cume off, you might as well turn the thing off. It backs me off that everyone is so concerned about covering their butt. You have to go out there and make mistakes. What we're concerned about [at KKBO] is our batting average.

Arista/Nashville president/CEO Tim DuBois used a seminar showcase for Jim Collins to further explain to the programmers present why he was merging the 3-year-old Career label back into Arista. DuBois called the move "a con-scious and well-studied decision. This is not a knee-ierk reaction. This is a proper business decision that will allow us to better serve [radio]." DuBois stressed that the move, which was in the planning stages for three months, "was not forced on us by New York." And with a promotion staff that now numbers 14, DuBois told the programmers, "we will be in your face on a more regular basis. DEIVI I TO GTARE

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RLOL RTRH	N/T	3.8 3.8 3.7 4.8	33 3 40 4	2 1.9 5 3.9	KMI2 KLBR/WLGL	jazz adult std	30 24 24 31 28 18 23 27 24 19 17 17 19 28 18	KKEN KTLK	sports	11 13	17 20 18 14 14 18 13 16 12	ROD ROD	sports pazz N/T	8 14	26 24 25 9 12 18 17 15 14 7 9 11 13 5 11	WCMS-AM-FB WNOR-AM-FM	country	90 6.0	6.1 6.2 5.0 6.2	7.8
ICTB2 ICIPN	modern AC	35 37	31 3 47 3	3 3.4	EGOP/ROOK/ROO	O albem	30 24 24 31 28 18 23 27 24 19 17 17 19 28 18 15 21 18 18 14	KIUK	N/T DRTLAND			KZSANKRYR	Spanish	95 11.1 m94 7.9 34 47 65 5.4 50 53 52 38 47 56 43 37 48 45 32 32 43 41 33 33 33 33 35 31 26 2.6 37 30 14 2.6 14 2.6 14 3.6 15 3.6 16 3.6 17 1.1 8 1.4 13 3.6 11 4.2 8 1.4 13 3.6 14 3.6 15 3.6 16 3.6 17 1.1 18 1.4 18 1.6 18	13 5 11	DOWNE	AC	49 45	48 52 44 44	5.8
EPRC	cts reck N/T	54 54 59 45 50 53 55 36 35 36 36 37 46 37 36 31 38 31 38	40 4 31 3 47 3 31 2 28 2	5 35 3 34 0 35 4 28 8 24		PHOEN	IX—(18)	KKR2	tnp 40		(24) 78 93 65 73 61 67 45 54 56 55 59 55 64 54 55 40 52 52 65 53 51 42 44 47 37 34 45 69 48 44	WTM	MILWAU!	KEE-(2	29)	WHYZ WPTE WSW-FM/WSW	AC Aganyton	42 58 66 58 90 60 48 49 45 44 53 53 47 48 34 30 38 35 55 57 40 30 24 22 22 27 21 22 22 27 21 22	46 5.2 92 64 61 62 58 68 48 5.2 44 44 35 47 54 54 50 39	7.8 7.8 6.6 5.8 5.3 5.1 4.5 4.1 4.8 3.9 1.3 3.2 2.8 2.1
EDEX-FM EDEX	country Specish	38 31 27 25 n16 14	3.4 2	3 21	EMILE *	top 40/thyth country	n5.7 5.6 4.7 4.9 5.8 7.6 6.1 6.3 6.0 5.9	EXSN-FM	top 40 AC cides country N/T	7.7 7.8 7.1 83 5.7 49 62 5.5 5.9 7.4 7.2 6.7 5.4 5.1 3.6 6.1 3.0 3.8 3.3 3.3 3.1 2.8 3.1 2.8 3.1 3.1 3.9 3.1 3.9 3.1 3.1 3.9 3.1 3.1 3.9 3.1 3.1 3.9	78 93 65 73 61 67 46 54 56 55 59 55 64 54 55 40 52 52 40 52 52 65 53 81 42 44 47 37 34 45	MARTH	country cit rock	10.5 10.5 90 80 7.6 6.7 6.0 7.4 6.0 6.8 6.1 5.7	93 89 18.4 7.6 77 62 68 69 7.1 7.4 5.1 8.8 69 7.0 5.9 5.5 5.6 5.7	MACE MACE MACE		30 3.8	35 47 54 54 50 39 39 35 50 56 29 35 36 39 38 31 25 1.1	ä
10075/27908	top 46/rhyth	n16 14	3.4 2 2.7 2 2.1 2 3.0 2 1.2 1 9 1 — 1. 1.6 1	3 23 4 22 0 21 7 28	EMILE EMIX ETAR	country	61 57 68 70 58	KUPL-FM KUL-AM KGON KWIS-FM KUFO KKIZ	N/T	5.9 7.4	6.4 54 5.5	MERCA	RAB abum	6.0 7.4	7.4 5.1 8.8	WYOC. AN. TH	cts rock AC	46 3.5 5.5 5.7	3.9 3.5 5.0 5.6 2.9 3.5	33
KLTIUNILTO KXTJ	Spanish	11 10	12 1	5 2.0	NDOL-FM NPN NDY	oldies	58 54 48 6.0 5.4 50 54 5.4 5.5 5.0 55 59 50 5.1 5.0	KGON KWIS-FM	cls rock country album	5.9 7.4 4.7 4.9 7.2 6.7 54 5.1 30 3.1 36 6.1	4.0 52 5.2 6.5 5.3 5.1	WLZR-AM-FR WORY	adult std	6.0 7.4 6.0 6.8 6.1 5.7	7.4 5.1 8.8 6.9 7.0 5.9 5.6 5.6 5.7	WIXEZ WIRCX WHIS	easy	31 4.0 40 30	29 35	3.2
ADLT-AM ROUE ALAT	sports adult std	13 4	9 1 - 1	9 18	NOY	adult std	50 54 54 55 50 55 59 50 51 50	KIKE2	1922	54 5.1 30 3.1	42 44 47 37 34 45 69 48 44	WORT WIXTI WIXFT	adult std AC AC	6.4 55	5.6 6.0 5.8 1.2 1.7 4.3	WHIS	meders N/T relations	24 35	36 39 38 31 25 1.1	2.8
KZEY	Spanish N/T	39 3.1 1.1 1.0 1.3 .4 1.5 1.6 1.2 1.6 4 .8	1.6 1. 1.1	5 2.6 4 1.8 9 1.8 7 11 8 11 8 19	NZZP NESZ NJPO-FM	oldies N/T adult std AC AC album	39 38 34 45 44 35 42 42 38 42 35 46 51 47 42	KEX KOME KEEH	AC triple-A	36 6.1	69 48 44 35 35 34	WISK WMYX WZTR	N/T AC	5.0 5.3	7.4 51 8.8 69 70 59 55 56 57 56 60 5.8 12 17 43 57 50 42 54 52 39 40 47 29	WPCE WKOC WGH-AM	religious triple-A	40 3.0 24 3.5 24 2.2 29 2.7 .8 1.4 1.2 2.2	24 27 1.1 12 13 13	i.s
ERTS	classical MIAM			8 1.0	KYOT		35 46 51 47 42 37 32 33 31 29	KEESH HOUSE		3.0 3.8 35 3.3 5.1 2.8	69 48 44 35 35 34 28 33 31 29 29 31 33 36 38 24 25 26 30 29 26 24 21 24 13 8 19 19 11 14	WZTR	N/T AC oldies AC	64 55 50 53 44 54 41 41 28 31 31 27 40 37	5.4 52 33 40 47 39 36 4.1 35	WTAR WGPL	sports N/T	12 22	2.4 2.7 1.1 1.2 1.3 1.3 .7 1.0	1.6 1.1
WPOW	top 40/thyth R&B			3 6.1	EZDIE EZDIE	albem	34 38 35 31 38 36 32 30 37 38	KHRIE KRIST KEWS	modern AC N/T	13 33	13 36 38	WLTQ WLUM	pazz modern	31 27 40 37	36 41 35 26 27 34 38 32 33		religious LT LAKE (.6 1.1 CITY—	.7 1.0	и
WEDR	R&B adult	59 55	48 5	3 81 9 53 2 52 8 50 6 48 3 44 2 39 0 37	KEDI/KHOT-FI	modern tro All/dwth	40 33 40 38 34 m14 13 30 27 32 43 30 28 29 26	KKSN-AM KXL-FM	adult std	22 19 28 31 21 23	2.4 2.5 2.6 3.0 2.9 2.6 2.4 2.3 2.4 1.3 .8 1.9 1.9 1.1 1.4	WAMG WEMR WINCS	AC	2.0 2.4	22 16 25	KSFI KSOP-AM-FIN		8.2 9.4	93 62 55 38	8.8
WLIF WAMR-FM	AC Spenish Spenish	56 44	48 4 54 4 39 4	8 5.0 6 4.8	EXT IN CH	top 40/shyth AC cls rock	m1.4 13 30 27 32 43 30 28 29 26		AC sports	13 .9	24 23 24 13 8 19 19 11 14	WMCS	classical R&B adult	1.9 1.9 1.8 1.9 2.0 2.1 1.3 1.5	18 23 28 18 19 17 15 14 13	KRSN-FM	AC	82 9.4 49 4.7 53 4.7 32 4.4 32 32	5.3 5.1	5.5
WAMR-FM WAQI WISS	country	5.4 4.4 5.6 4.4 4.7 3.5 3.6 3.1 4.3 4.5	39 4	3 4.4	ESLE-AM-FM RGLQ EWCY	cls rock country	32 33 27 32 24 23 25 19 17 21 14 15 13 16 14	KPDQ-FM KWII-AM	sports religious country	13 .9 16 14 17 13	15 11 14	WEZY	R&B easy	20 Z1 13 15	18 19 11	KZWT Kenz	AC top 40 modern N/T	32 32	53 5.1 40 44 43 41 68 65	5.8
	Connuch	43 45	3.8 4 3.6 4	0 3.7	KBUQ	country	37 32 33 31 39 34 38 35 31 38 38 32 30 37 38 40 33 40 38 34 114 13 30 27 32 28 29 26 32 33 27 32 26 23 25 19 17 21 14 15 13 16 14 10 18 15 10 12 9 10 8 9 10 18	WUBE-FM	CINCINN	ATI-(25	62 85 8.0	SA.	N JOSE,	CALIF.	-(30) 72 75 6.8	KSL KORK	modern cls rock	57 6.6 31 4.7 60 4.5	6.8 6.5 3.8 4.8	4.8
WHAT WHAT WIND	top 40 oldies Spanish	38 3.1 39 35 30 44 30 3.1 3.9 3.2 2.7 2.8 2.7 2.8 2.3 2.2 2.3 2.2 2.3 2.2 2.2 2.2 2.2 2.2 2.3 2.2 2.2 2.2 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3	36 3 31 3 31 3	3 3.9 1 3.9 3 3.9 0 3.4 5 3.3 8 3.1 1 2.8 6 2.7	P		RGH—(20)	WLW WERN WERN	N/T	95 93	103 95 9.5	ERAY EYLD ERTY	AC	63 65 54 49	72 75 68 41 44 54 12 13 53 37 28 47	KASP KOOL	cis rock oldies adult std	82 9.4 49 4.7 53 4.7 332 4.4 332 3.2 557 6.6 67 4.8 552 38 551 5.2 45 4.5 42 4.8 4.0 3.8 3.9 4.1 1.1 1.1 1.1 1.1 1.1 1.1 1.1 1.1 1.1	9.3 62 5.5 38 5.3 6.1 40 44 43 41 6.8 65 3.6 48 5.0 46 5.7 46 3.9 41 4.4 5.2 4.8 3.7 4.2 5.0 4.3 3.2 3.3 3.2	8.8 5.7 5.5 5.6 5.6 6.7 5.6 6.8 6.7 6.8 6.8 6.8 6.8 6.8 6.8 6.8 6.8 6.8 6.8
WLVE WZTA	jazz album	3.0 3.1	37 4 36 3	0 34	KDKA WOVE	N/T album	12.7 12.3 12.2 13.7 11.8	WERR	album top 40	103 9.4 66 85 57 82 53 46 56 62 34 42 56 52 36 35	103 95 95 84 79 78 63 70 71 50 58 62 60 57 57, 59 66 58	ARTY	top 45/thyth country AC	ml.l 1.1 32 2.9 53 3.8	12 13 53 37 28 47 49 53 48	KEMI/KOVO KEBI KKAT	adult std	67 48 52 38 51 52 45 42 48 43 40 38 39 41	39 41 44 52 48 37	42
WFLC WTM! WBGG	AC	27 21	37 4 36 3 31 3 25 3 28 2 27 2	8 31	WOSY-AM-FM WRZZ			WIZE	RAB AC cides	5.3 4.6	50 58 62 60 57 57. 59 66 58	EEZR EDIBR EDIBR EARA EUFX ECRS	AC sports	5.3 3.8 3.3 3.7 4.5 4.8 3.0 2.9	49 53 48 36 43 48 42 44 44	KKAT EREC.EM	country country AC album N/T AC	45 42	48 37	4.0
WINI	classical cla reck	25 24	25 3 28 2	6 27	WWSN-AM-F	top 40 M etders adult std	61 62 63 72 65 69 62 53 59 63 39 56 45 43 58 58 50 53 50 48	WREM WGRR WOFX WYNC WYNC WYNC WYNC WYNC WYNC WYNC WYNC	cis rock	5.6 6.2 3.4 4.2	5.9 6.6 5.8 3.8 4.2 5.3	MARA	sports modern AC	4.5 48 3.0 2.9	42 44 44 25 25 37	KBEE-FM KBER	album .	40 3.8	42 5.0 4.3 32 37 32 2.0 35	3.8
MA-ABOW MADW	Spanish sports	23 25	27 2 18 1 22 2	0 28 4 24 1 23 2 22 4 21 1 18 8 1.7	WXXXX	modern	58 50 53 50 48	WERC	N/T AC	56 5.2 36 35	38 42 53 50 41 45 38 36 43	BUFX	dis rack	22 26	21 45 34	NALL NUMT NEZH NURR NAMB NERZ NEXX		16 15	2.0 3.5	11
WPLL WCMQ-FM	AC Spanish	25 20	22 2	2 22	M2HH MWO-EM/M2	AC SZRAG	58 50 53 50 48 49 48 54 44 41 28 31 34 31 40	MZVI	adult std country	42 4.1 3.5 4.1 3.5 3.9 2.3 1.8 1.4 1.4 1.1 1.1	43 35 35 30 33 35 39 34 33 20 23 21 16 21 12 10 8 12	NI OIL	Searish	2.2 2.6 3.2 3.6 3.6 2.9 1.3 3.3 3.0 3.8 2.7 2.0	21 45 34 40 34 32 25 46 32 18 21 38 31 34 28 24 21 28	RURR		21 25 34 22 14 24	20 35 23 15 17 17	2.6
WCMQ-AM/WSK WNK7	P Spanish N/T	21 20	31 2 21 2 23 2	4 21	WLT) WEAE	AC N/T AC	31 37 43 37 39 39 44 38 35 38 39 41 33 31 35	WHE	pazz modern	42 41 35 41 35 39 23 18 14 14 1.1 11	3.0 3.3 3.5 39 3.4 3.3	RSOL/RZOL RFRC-AM-FM RDOI	oldes	3.0 3.8	31 34 28 24 21 28	KERZ	AC sports country	1.4 2.4 1.0 1.2 .9 1.1	26 22 20 27 10 12	2.7 1.4
AMEN	adult std Spanish	- 1	21 1	8 1.7	WYTY	AC 1927	39 44 38 35 38 39 41 33 31 35 40 38 38 37 23	WHEN	religious country	14 14	20 23 21 16 21 12 10 8 12	IKZ10	abun	5.0 48	36 41 28	***				1.2
WAYS	N/T	159 54 559 54 556 44 47 35 356 31 43 43 43 38 35 38 36 38 36 36 36 36 36 36 36 36 36 36 36 36 36 3	1.8 1. 2.2 2. 3.1 2. 2.1 2. 2.3 2. 2.1 1. 1.9 1. 2.4 2. 1.4 1.	6 1.6 2 1.4 5 1.4 6 1.3	WZPT	pazz els mek els mek	40 38 38 37 23 33 26 25 32 31 29 28 28 31 28 1.1 10 1.1 10 1.1	WHED	VERSIDE.	CALIF	(26)	EMET EMET	album triple-A R&B	3.0 29 22 2.6 32 3.6 3.6 29 1.3 3.3 3.0 3.8 2.7 2.0 5.0 4.8 2.5 2.7 2.3 2.3 2.3 2.8 2.2 2.1	36 41 28 27 23 27 27 16 28	WFWS	country 1 album 1	07 11.0	11 9 12.5 1	13.8
WAYS	Spanish ethnic			1.3	KOV WASP-FW	IVT country	39 44 38 35 38 39 41 33 31 35 40 38 38 37 33 33 26 25 32 31 29 28 28 31 28 11 10 11 10 11 10 11 10 15 18	EFRG EFI EGGS	country N/T	11.3 G.8 87 8.6	62 100 195	EXSF EXSF	B/T	5.0 4.8 2.5 2.7 2.3 2.3 2.3 2.8 2.2 2.1 .7 .7 .7 2.8 2.8 2.1 2.1 .9 1.0 1.1 1.0 1.1 1.5 2.7 1.5 1.2 1.4 1.4 1.4	49 53 48 36 43 48 42 44 44 42 52 53 37 21 45 34 40 34 32 25 44 32 18 21 38 31 34 28 24 21 28 36 41 23 27 23 27 27 16 28 25 23 24 33 30 21 27 25 16 18 8 5 17 15 22 15 13 13 13 13 13 13 15 13 13	WFMS WFMS WFMS WFMC WGLD WTLC-FM	album 1 N/I	07 11.0 17 12.7 86 90 51 62 46 5.1 44 5.0 65 4.7 5.8 5.8 5.8 5.0 4.6 4.7 3.3 3.4 4.7 3.3 3.4 3.1 3.1 3.1 3.1 3.1 4.1 5.1 5.1 5.1 5.1 5.1 5.1 5.1 5	12.1 10.7 : 9.1 63 5.6 5.7 5.1 5.6 5.8 63 42 5.1 4.4 4.7 5.4 5.9 5.4 5.9 5.4 5.9 5.1 5.6 5.8 6.1 1.5 1.6 1.6 1.6 1.6 1.6 1.6 1.6 1.6 1.6 1.6	18.8 64 64 64 64 64 64 64 64 64 64 64 64 64
WYEE	RES	A-(12	9.8 10	7 8.7	1	AMPA F	LA.—(21)	DORT	top 40/thysh	11.3 68 87 86 196.1 58 46 40 50 47 20 18 18 25 26 20 27 32 13 10 17 23 25 20 27 23 31 35 17 23 31 35 17 21	62 100 185 7.7 7.5 64 81 61 49 52 58 41 44 49 38 25 35 27 28 28 16 18 24 12 24 12 22 24 16 20 23 21 26 23 21 26 23 21 26 23 21 26 23 21 26 23 22 24 23 22 24 24 23 22 24 26 28 23 27 28 28 28 21 28 22 28 28 21 28 22 28 28 21 28 22 28 28 21 28 22 28 28 21 28 23 21 28 28 28 28 28	EAST SARL MOT-AM-FM RDFC EAST EAST EAST EAST EAST EAST EAST EAST	jazz adult std AC	.7 .7 28 28 23 23 .9 10	33 30 21 .7 8 28 22 23 18	WGLD WTLC-FW	nidies R&B	51 62 46 51	5.6 5.7 5.1 56	4.8
WYEE WSB-AM WSTR	N/T too 40	94 10.4 87 10.2 5.2 5.1 5.8 6.5 90 7.4 5.9 8.8	9.0 8 5.9 7.	3 8.8	WFLZ WDUY WQYE-FM	top 40 adult std country	82 79 65 95 104 65 66 61 67 87 77 76 62 68 72 69 89 58 64 7.1 52 53 50 48 46 55 52 48 53 48 43 40 37 33 46	KOLA	nidies album	50 47 20 18 18 25	41 44 49	NDFC NZQZ	classical too (4)	23 23	25 16 19 8 5 17 15 22 15	WTPI WHAP WZPL WERS	AC cls rock	46 51 44 6.0 65 47 4.6 47 5.8 5.8	5.8 63	4.8
	RES MAN	5.8 6.5	9.0 8 5.9 7. 6.2 5. 8.3 6. 5.8 4.	9 62	WFLA		65 66 61 67 87 77 76 62 68 72 69 89 58 64 71	DWRP FOR EV		18 25	38 25 35	RLLC	top 40 AC R&B adult	11 10	15 22 15	WZPL WENS	top 40	4.6 4.7 5.8 5.8	4.4 4.7 5.4 5.9	48
WIGHT-FM WPCH	COUNTY AC AC RAB	5.9 88	5.8 4 43 5	5.8	WREQ-FM WXTB	country	52 53 50 48 46 55 52 48 53 48 43 40 37 33 46	ILOS	abure	2.5 2.0 2.7 3.2	31 25 28	ERRG	Spanish modern	1.1 1.6 27 1.5 1.2 1.4 1.4 1.4	13 13 13 16 13 13 9 11 12 12 11 18	WRISE	top 40/rhythm	50 46	6.4 5.7	47
WSB-FM WICTA	RAB	47 5.0	4.9 5.	2 5.1	WHITE-AM-FR	AC AC	65 66 61 67 87 7.7 7.6 62 68 7.2 69 89 58 64 7.1 52 53 50 48 46 55 5.2 48 53 48 43 40 37 33 46 60 55 56 61 48	EMEP HORS-FM HLOS HEXX HEXX HEXX HEXX HEXA HEXA	nodern	13 1.0 17 23 25 20	16 18 24 17 21 24 23 22 24	KBG6	cis ruck				adult std	64 47 33 34	40 33	4.2
WRICE WILS WEDE	modern album	87 10.2 5.2 5.1 5.8 6.5 90 7.4 5.9 8.8 5.2 4.7 4.7 5.0 4.9 5.0 5.2 4.5 4.8 3.5 4.2 4.2 3.1 3.4 2.4 2.6	43 5. 50 4. 45 4. 42 4. 34 3. 42 4. 23 2.	9 6.2 7 6.1 6 5.9 1 5.5 2 5.1 8 5.1 8 4.7 3 4.8	MADA MADA	oldies	52 53 50 48 48 55 52 48 53 48 45 40 37 33 46 60 55 56 61 48 42 46 36 44 45 45 40 43 33 35 41 40 44 40 44 38 42 45 42 44 38	KSCA	ch rock albure modern modern eldies Spanish	- 7	27 28 28 31 25 28 16 18 24 17 21 24 23 22 24 16 20 23 29 28 21		OVIDENC	E, R.I	-(31) 69 61 7.7	WITTS WOOR WERL	triple-A R&B adult country refigious N/T	26 23 15 17 13 9 10 11 13 16 10 10	1.5 1.6	2.8
WYAT	oldies country	48 35	4.2 4. 3.4 3.	5 4.8 6 4.8	WCOF	70's oldes	42 46 36 44 45 45 40 33 35 41 40 44 40 44 38 42 45 42 44 38 47 46 50 38 35		top 40 Sparrish AC	21 28 17 23 31 35 17 21	16 20 23 29 28 21 16 23 21	MARTI MARTI	album AC oldies	62 61 91 61 51 80 67 65	69 61 7.7 88 76 75 62 7.1 65	WERL WERE	religious	1.0 1.1	1.2 1.8	13
WYEET WZGC WJZF	cis rock jazz	31 34 24 26	42 4 23 2	6 4.8 3 4.0 8 3.2	WAKS WOLE-AM-FR	AC adult std	42 45 42 44 38 47 48 50 38 35	KENE KOST KENE	AC AC	3.1 3.5 1.7 2.1	36 31 21 35 22 28	WPRO-FM	top 40	6.7 6.5	57 78 54	WROE	N/T country	1.3 1.6 1.0 1.0	12 14	1.2 1.8

BILLBOARD NOVEMBER 1, 1997

PROGRAMMING

At The Seminar & Awards: Hugged By Yogi. **Chatting With Casey. And Fielding Flashers**

A WEEKEND IN THE LIFE: Helping organize our annual Billboard/Airplay Monitor Radio Seminar & Awards is the most agonizing and yet ultimately fulfilling task connected to my role as radio editor.

Our goal: to give attendees a satisfying array of relevant panels, networking opportunities, and an eventful and glossy awards show honoring those whom the industry considers the best in the business. My malt to survive the damn thing and feel good enough about it afterward to start the process over again in four or five

You see, the planning process for this year's show, held Oct. 16-18 at the Orlando, Fla., Renaissance Resort, began in early spring. It's a lot like putting together a thousand-piece puzzle, only the pieces are spread all across the country and sometimes don't faithfully return phone calls

These are the pesky behind-thescenes activities that you, as a participant, are not supposed to worry we've become good friends here I'm willing to share a side of the story where you won't find the word "con-solidation."

Wednesday, 4 p.m.: Now this is not funny. An hour ago, Diana the travel agent calls with the disarming news that Newark (N.J.) International Airport-from where no less than 12 on staff are departing in the morning— has all but come to a standstill. The reason. It appears mold was found ahove ceiling tiles, and 65 or so air traffic controllers are refusing to work around what they regard as a potentially pernicious growth. As a result, it's possible that the airport may he closed Thursday morning, and, at the least, we're told to expect residual delays," And I thought the full moon would work to our advan-

Thursday, 11:50 a.m.: Lead story on the local news last night: Airport staff are ordered to return to work this morning, while granted the option of wearing really goofy-looking protective head gear. My flight arrives in Orlando 10 minutes ahead of schedule. Moon that, traffic con-

Thursday, 9:30 p.m.: The show's opening party at Universal Studios begins with greetings from giant theme-park characters. Yogi Bear won't stop hugging me at the entrance until we take a photo together. Did I mention my phohia of life-size cartoon characters? On the outdoor stage, meanwhile, Universal's Sister Hazel seals its reputation as a first-rate live band with a stellar 45minute set, peaking with its top 10 hit "All For You." Inside, attendees mingle, sip beverages, and nihhle on an array of finger delicacies. Best overheard line: "Any food on a stick, I'm all over it." Classy bunch, huh?

Friday, 11 a.m.: In a spirited kevnote address that wipes away earlymorning yawns, Andy Schuon, exec-utive VP of programming at MTV, takes attendees on a tour of the network's updated New York offices via a custom-made video. Schuon earns bonus yuks hy planting Puff Daddy in an equipment closet and telling him to sit tight until they're ready to call him in for an on-air interview Combe displaying his own extemporaneous skills, harks at Schuon, "Hey, when you playing my video? It's been an

Friday 4:08 p.m.: Well, at least she's honest. In "Sleeping With The Enemy." a session on competing programmers who now work for the



bu Chuck Taulor

same company in the same building R&R KMEL San Francisco PD Michelle Sentosuosso save in the presence of ton 40/rhythm rival KYLD (Wild 94.9) PD Michael Martin, "Labels call and say, 'Why don't you share music, you're sister sta-tions.' Fuck Wild!"

Friday, 5:40 p.m.: Billhoard's Chart Beat columnist Fred Bronson and Airplay Monitors editor Sean Ross stump the best of the lot during their Trivia Pursuit game show. The most grueling round comes when snippets of Beatles' covers are played, all by artists who have reached No. 1 on the Hot 100 with reached No. 1 on the Hot 100 with other songs. We're talking some pre-carious pairings here, like Bobby McFerrin on "Drive My Car," Rod Stewart with "Get Back," and Lesley Gore on "Got To Get You Into My verall winners of the contest are KMXV Kansas City, Mo., PD Jon

Zellner, awarded a \$500 American Express voucher, and Brian Carter, on-air at WUSL Philadelphia, who wins a \$100 voucher. Anyone in the room deserved at least that much for enduring Nancy Sinatra on "Run For Your Life

Friday, 10:37 p.m.: The ever-effusive John Garabedian and his Boston-hased "Open House Party have taken the Southern nights hostage here as they prepare to hroadcast live from the awards sh Saturday. In a raw Salt 'N Pepa and DJ Spinderella taped now for broadcast then, the ladies roll through a roster of tonics like their enduring relationship together, families, and their hrandnew album, "Brand New," out Oct. 21. The prime moment comes when Garabedian plays back a years-old sound hite of Salt mauling the pronunciation of the host's last nam sending her into peals of laughter. This is radio at its most neighborly. Saturday, 1:30 p.m.: After months of telephone discussions, I meet our awards show host and my most revered industry hero, Casey Kasem. As we've worked together over the phone in anticipation of this date, be has proved himself to he a meticu-

lously prepared professional, Here,

face to face, he also shows himself to

be the consummate gentleman and as

accommodating and kind as you'd

ever hope for. As he begins his rehearsal for the show, a giddy Billboard director of special events Maureen Ryan and I marvel at the familiar timbre of that voice. "You sound so Casey Kasem," I confide to him.

Saturday, 2:18 p.m.: OK, if one ore person tells me that I don't look like my column photo, someone is going to get hurt. So I have a goatee now, and if you must know, the hair is enraved on But some on the nic is less than a year old. Since it seems important, I guess I'll tell you that a successor is already planned for the new year. It was taken in 1989, (Yeah, I'm lying about the hair.)

Saturday, 9:39 p.m. At the award show, a dazzling Jo Maeder of WHTZ New York presents the first Alison Steele Lifetime Achievement Award to Kasem. Upon catching on to the surprise honor. Kasem stammers. surprise nonor, Kasem stammers, "Oh my God." then selve if I'll hold bie script while he accepts. Lending evidence to his scrupulous attention to detail, he then implores, "Try not to lose my place," He goes on to tell the audience that he's proud to be a DJ because that's where he came from and what remains his primary love

Saturday, 9:52 p.m.: Show scandal! As top 40 WFLZ Tampa, Fla., is announced the winner of one of its three awards, the station's rather robust Stunt Boy charges the stage to collect the trophy in nothing hut white hriefs. A horrified Paul Carrack, presenting the award, lets out an audible shrick and springs from the front of the stage in retreat. Seeing this from the sidelines. I scamper onstage to reel the prankster in suddenly realizing that my reprehension of theme-park characters is nothing compared to the hairy beast I'm walking offstage.

To add to the spectacle, a young woman takes to the stage to accept an award for the ever-absent Howard Stern, wearing nothing but heels and a lime green bikini. As she proceeds to shed her top for the audience of 1,100, it appears that the unflinching radio and label crowd is more dramatically affected by the after-dinner chocolate mousse than what Stern's camp has whinned up

Saturday, 11ish p.m.: In a different take on flashing, following wins as adult major-market PD and local air personality of the year, WPLJ New York's Scott Shannon says privately, "Looking around this room my career flashes before my eyes, referring to the sea of faces from his day one to the present. Indeed, the evening's winners range in age from the mid-20s through the early 60s. That's a pretty deep talent pool. Sunday, several glasses of wine

ast midnight: After waiting months for our event to kick off, it seems as if the plane landed and forgot to disengage the auto pilot for the weekend. The good news is that while the Billboard/Airplay Monitor conference may be over, in radio, the show never ends. I'm already looking forward to sharing the heat of what's to come a year from now. My respectful thanks to all who participated in and attended the 1997 seminar and awards, and to the staffs of Billboard and Airplay

Despite Tough Times, House Keeps His Home At WSIX

Billboard.

BROADCASTER

OF THE WEEK

GFRRY HOUSE

marked by several personal hardships, Gerry House made a decision to omplicate his life and focus on the two aspects of his career that make him happiest.

Fortunately for his listeners, one of those happens to be his morning show on WSIX Nashville. The other is his increasingly successful songwriting. Earlier this year. House was struck by Graves' disease, a hyperthyroid

condition that made him lose 40 pounds and become extremely emotional, House says he looked like "s cadaver" hefore he was finally diagnosed with the disease after suffering with it for about a year. "It's like the engine of the car running at three times normal [speed]," says House of the disease which was cured with the help of "a giant, radioactive nill

House says he was eating four to five meals a day, and his metabolism was all out of whack, Even though he calls the

experience "excruciating," he talked about it on the air quite a bit because he wanted listeners to know what was going on in his life. That generated some interesting listener calls. "I bet I've had 5,000 women say, 'See, now you know what PMS is like. be says. More recently, House's mother

passed away, and he found out about it while he was vacationing in London. At the time, he had been working on a few outside projects, including a book of Southern humor and a new deal involving his music publishing compa ny, Housenotes Music. Now, he's reevaluating his life, and those projects are on hold. He has several years to go on his contract with WSIX parent SFX Broadcasting and says doing radio "is what makes me happy." His other love, songwriting, contin-

ues to go well. In addition to co-writ ing the current LeAnn Rimes single, "On The Side Of Angels," he just got a Diamond Rio cut, has a song on the new Trace Adkins album, and wrote James T. Horn's "Texas Diary."

Many songwriters complain about radio and say they can't predict what will be a hit. Interestingly, as both a songwriter and the top-rated morn-ing man in Nashville. House says he has no more insight than any other songwriter. "Tve given up figuring out that game. It's odd what strikes a chord with people," he say "Every now and then I think I can

call it, and I'll be totally shocked. People do a 180 on you. I guess that's why they test records." House points out that Nashville is a difficult market in which to test new songs because "you can't swing a cat without hitting a concouriter'

House helieves being on the air doesn't give him any advantage in pitching his songs. "Being on the radio doesn't mean anything," he says, notwith everybody else's." He rarely mentions it on the air when he's play ing one of his own compositio love it, and it's part of me, but I don't want to be obnoxious about it.

As a successful entertainer House doesn't live the life of most of his listenera and he doesn't pretend to or the air. He'll talk about European meetions collecting out and traveling

to New York for a Broadway play Although, House says, "I struggle with that all the time," he also notes that Johnny Carson was hugely popular despite frequently talking about going to Wimhledon

entertaining and en Still, it's a pet peeve of House's that people underestimate his audience and the country audience in general, "There are people who are just stunningly thick," he says, but for the most part, living "the country lifestyle" doesn't exclude listeners from

watching "60 Min watching "60 Min-utes." "I always say, 'If you are what you are on the air, you'll be comfort-able,' " says House. "It would be wrong to pretend I live in a mobile

home in the sticks." With Capstar chairman/CEO Steve Hicks as one of his closest friends. House is understandably less concerned about consolidation than other air personalities. So even after an unsuccessful syndication attempt a few years ago with Premiere Radio Networks, House is open to trying it again. Although, he says, "I wouldn't want to go through the dance of trying to tailor a show to this market and others," he does admit that the previous syndication attempt made his WSIX show better and more success ful. "Because I had to hit certain windows and tighten up, I sort of adhered to the basic rules of saying what time it was and identifying myself and get-ting in and out a little bit quicker."

tion's not-yet-30-year-old PD, Dave Kelly, both on and off the air, refe to Kelly as "our little 13-year-old PD who comes in on his Hot Wheels." Asked if it's difficult to take direction from a young PD, House quips, "Only when he tries to sit on my lap. We have a meeting, and then I take him out for Still, he's in a position to see the

House continues to tease the sta-

painful side of the husiness, too.
"What's odd is to write a song and have someone sing your demo years later they have a deal, and they'll come in for an interview, and then I'll see them on 'The Tonight Show,' says. "Then you'll see them again when they've lost their deals and they're going back into the studio to record demos. To see people deal with that is mind-boggling. Some handle it very well, and some have a pain they never get rid of." PHYLLIS STARK **Retailer Survey Examines**

BY SHARON STEINBACH

for video promotion and ad buys.

According to video promotion veteran Mark Weinstein of RN'R Freelance,

Grunblatt "is somebody who spends a

lot of money on the Box and local and

regional video. As an outside consultant

to Alan, having had a close relationship with him through Hot Sauce Market-ing's Mark Klein, we brainstormed to

find out how we could prove or disprove

ity's investment in R&B music video

exposure, a survey of 86 mom-and-pop

retailers in 10 markets-New Orleans, New York, Philadelphia, the San Fran-

Boy's promotional street team.

ones)

To shed light on the value of Relativ-

what we were doing."

Vid's Effect On R&B Sales

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SY "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BOS) FOR THE WEEK ANEAD

The Activation Conference of the Conference of t

FOR WEEK ENDING OCTOBER 19, 1997

Washington, D.C. (2018)

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* * NEW ONS * *

FOR THE WEEK ANEAD

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** Indicates MTV Exclusive * * NEW ONS * *

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* * NEW ONS * * John Michael Montgomery, Angel In My Eyes The Kinleys, Please



Cortis Times and Well (2002)

Dear Ray, P. (2002)

January B. (2002)

* * NEW ONS * *

Barbra Streisand - Cetins Dies, Tell Him Chumbawamba, Tubthumping Hansen, I Will Come To You LSG, My Body Billis Myers, Kiss The Rain exxy ers, Kiss The Rain

PRODUCTION NOTES

LOS ANGELES Matchbox 20 follows its hit "Push" with a clip for "3am" by director Gavin Bowden, who has worked with Live and the Red Hot Chili Peppers. Director Mark Kohr and Everclear collaborated on "Everything To Every-one," the group's first video from the

album "So Much For The Afterglow." No Authority called on the direct-ing skills of Nigel Dick for the band's new video, "Don't Stop." It was pro-duced by Nina Dluhy for Squeak Pic-

Hanson took over the Beacon The-atre to film its video for "I Will Come To You" with director Jeb Brien. Marc Smerling was the directorial eye behind Kimberly Scott's "Tuck

The impact of music video exposure When it came to estimating which national video channels had the most on record sales is a notoriously gray area. Without data on the medium's influence over buying decisions, 76% direct influence on music purchases, named BET, 57% cited the Box, and record companies have long been in a 50% saw MTV as having the most ition of blindly justifying budgets impact on R&B music sales. Atlanta and Philadelphia, where the Alan Grunblatt, senior VP of mar-Box is not available, were not included keting for Relativity Records, decided in those numbers. On average, stores it was time to know more about video with video monitors were split down shows in relation to R&B music sales.

with slightly more agreeing that music video influences buying decisions.

the middle. Only 25% of the total respondents said they do cross-promotions with shows in their market, confirming what Klein sees as a communication problem between labels, retailers, and shows. "The labels have to be the point per-

son between the market-i.e. video show—and the retailer, which is the driving force in the industry," Klein says. "The survey results] should convince label people that feel video does nothing for retail. Video shouldn't always be treated as secondary to always of treated as secondary to radio. Video is too expensive to just be tossing at one channel."
"Hot Traxx," "Rhythms," and "American Music Makers" in Atlanta; "The Scene/Video Go-Go" in Detroit;

cisco Bay Area, San Diego, Detroit, Los Angeles, Atlanta, St. Louis, and Richmond, Va.-was designed by Weinstein "Soul Beat" in San Francisco; "Philly and Klein and executed by Tommy Rock 7" in Philadelphia; "Hot Videos,"
"Majic City Videos," and "Phat Clips"
in St. Louis; and "JRS Video Zone," The survey asks the mom-and-pop R&B music retailers nine questions, "Karmel Video Jams," and "Video Con-nection" in Richmond were named by starting with whether or not they watch MTV, the Box, or BET. The next group of queries aimed to assess on a retailers as local shows that are active scale from one to 10 how often they in holding cross-promotions. "It seems obvious that this is a sim

attribute sales to video play and video's ple survey, but it hasn't been done influence as a factor in customer buybefore," states Weinstein, "Considering decisions. On the same scale, they are also asked to separately weigh the ing the amount of money and debate influence of MTV, the Box, and BET as over what's driving music video forward, it's long overdue. It's gratifying a factor in customer buying decisions. The survey goes on to determine which that the survey both affirms and satis stores have video monitors, on a scale fies preconceptions about what matters of one to 10 how often they communiin music video. This is a tough year in cate with the video shows in their area, music, and oftentimes tough problems and if they ever do cross-promotions lead to hasty solutions. I have a gut involving video shows (if yes, which feeling that labels will see local and regional video as an ancillary area According to Klein's tally, two-thirds that's expendable. Considering what of those surveyed feel that music video this survey brings to light, it would be has a positive impact on record sales, a big mistake. This survey ought to convince labels that a multilevel approach to video is a sound investment.

Grunblatt concurs on the survey's relevance. "It helped identify the shows that influenced record sales and helped in terms of what shows to do ad buys with, do promotions with, and what shows to really focus on. We're primarily a rap and R&B label, and there's a limited universe to expose our records. This survey gave me a lot of insight into that; it really taught me a lot. Some local shows dominated the marketplace.
There were shows I never heard of that had a big impact on record sales. It was big-time worthwhile. Most people in this business don't know what's going on. This belped clarify things. What impressed me was how powerful the Box was. In markets where the Box is

available, it really means something."

This is just the beginning of the information-gathering process. Grunblatt will expand the study with 20 more markets, and Klein will continue to calculate the results. Grunblatt says he is using this data to guide spending decisions, while it has yet to be seen if other labels take similar cues from these initial findings.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 1, 1997.





AMERICA'S NO. 1 VIDEO Master P, I Miss My Homies

BOX TOPS Bone Thogs N Harmon, 11 Could Tach James, Get Till in Yobre Anne, Bord of Till in Yobre Anne, Bord of Till in Yobre Guesen Pen, Norr Sethion The Massic Could, Oth La La Twista, Get B Wet E. May Devotowin Der Nett, Salassi North March Could Selection The Netter of Till in North March Realings Comp. Avenues March 10, Backyard Borge Harmon, 1 Will Core To You Usher, In March Mill March Water March March Till In North 12 March Water Water March Till In North 12 March March Water March March 12 Mar

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BILLBOARD NOVEMBER 1, 1997

MUSIC VIDEO conference et awards

DOV 20-22 . BEVERLY HILTON

HIGHLIGHTS

REGISTRATION BAIGS

College Television Relevent Presents
THE 19TH ANNUAL
BILLBOARD MUSIC VIDEO AWARDS
webcast live on Jam TV & Billboard Websites
with special performances TBA

KEYNOTE ADDRESS BY ROB GLASER, CEO/Chairman, Real Networks, maker of RealAudio and RealVideo & ALAN MCGLADE, CEO/President, The Box Worldwide

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Networking Opportunities • Roundtable Discussions • Compelling Panels including: The Artist Panel • Director's Panel in assoc. w/ MVPA

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at (212) 536-5088.

DISCOUNT AIRLINE

Pepp Travel, the official travel agent, for the Billboard Music Video Conference offers special fares for travel to Los Angeles. To qualify, reservations must be booked through Pepp Travel at (800) 877-9770. Please identify yourself as a Billboard attendee to receive discount.

HOTEL ACCOMMODATIONS

The Beverly Hilton Hotel 9876 Witshire Blwd. Beverly Hills, Ca. 90210 For reservations, please call 1-800-HILTONS and state that you're with the Billboard conference. Reservations must be made no later than October 191th Room rate: S155 single

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No refund will be issues for carpellators received after October 30th or for "no shows...

LABELS, VENUES, RADIO LET CABARET FLOURISH

WNET-TV, the PBS station that serves the New York metro tri-state area knows that full well. The station chose enhanct us the subject matter for the audience-grabbing finale, host-



its core demo's passions along with its pocketbooks. Although she wasn't a performer on the program, "Cabaret 13," that

August evening, Clooney pitched in by phone from her home in California to put New York's role in eabaret music in a perspective it certainly deserves Keeping the music "alive and well," to borrow Clooney's phrase, remains an active process in this city. Several New York-hased labels regularly fill rotail bins with established developing and new artists. These include DRG. Midder, After 9, Sterling, and Cabaret. Others that operate outside of New York, notably Los Angeles-based Varèse Sarabande, eurrently promoting rising talent Michelle Niesstro, and Georgetown, Conn.-based Original Cast Records, also have extensive documentation of the New York cabaret scene and its stellar performers.

As a result, the catalog of newly recorded cabaret music albums runs well into the hundreds, far surpassing in number that of any era in the histo-

Unlike the hallowed days of the 70s

and '80s, it's virtually impossible to

hear three sones in common in as many

Paul. "You ean't always go from a

heavy tribal dub into a pretty vocal

record. Those kinds of records gener-

ally appeal to two different audienees.

I go for variety, but there'd be too

As the dance genre has deepened, so

First, there are countless variations

much of a clash if I tried get it all in.

have the needs of New York clubeoers

on the deep-house sound offered.

Twilo, Tunnel, and the Roxy are among

the top joints in town, where one can

indulge in the turntable musings of

Tenaglia, Vasquez, and house music

godfather Frankie Knuekles. These

peek into what will likely be the dance

"Every Monday morning, the

hones buzz with news over what

Junior and Danny played over the

weekend. By the end of the week,

everyone's on the street, trying to get

hits of tomorrow.

are the venues to visit when seeking a

"It's just not possible," says DJ Andy

elubs

ry of recorded music. Radio, too, plays a role in spreading the sound of cabaret song. The most a void where pop, rock, and dynamic player is WQEW-AM New soul don't fill that need York, which undertakes the rare approach in radio these days of pre-

senting eabaret acts live on Monday segments and in a weekly Saturday evening show, which is based on the Monday segments. This is hosted by VP/station manager Stan Martin.

"We have three segments on Monday afternoon that run from 20 minutes to a half-hour or so in a live perfor-mance studio with piano," says Martin. who is also a member of the Manhat-

'Cabaret seems to be selling better every month.

There's a post-college

crowd that's looking for sophisticated non music to fill

tan Assn. of Cabaret (MAC), "I make a determination (on performers) based

on what's going on around town. During the week. I listen to the segments and come up with a tight one-hour presentation based on the Monday performanees or [slip in] a performance from another period." Martin says that the response to the

ws, which are sponsored by Chase Manhattan Bank, is strong. "They're an opportunity for our listeners to hear people who do our kind of songs before they get to see them."

Retail sales also support the argument of cabaret's continuing vitality. "Cabaret seems to be selling better every month," says Mike Tannen, vocal/ show music buyer at the Tower Records' Lincoln Center store, the chain's biggest seller of cabaret albums.

"We see a bump in sales whenever an act appears in town," Tannen adds. "I think that there's a post-college crowd that's looking for sophisticated pop music to fill a void where pop, rock, and soul don't fill that need. I'm amazed by the post-college erowd that's into the music.

"Labels are trying to promote lounge music. We sell more cabaret than lounge," he adds, "The younger adult buyers, in their 30s and 40s, are looking for singers to sing the lyrics of a Gershwin song rather than hear some old instrumental lounge version.

WIDE RANGE OF SOUNDS Although cabaret music (and per-

formers classified as such) defies a specific definition, its nature is usually determined by the kind of sophistical ed material one sings for more mature ondiences

In the U.S., certainly the heading would encompass the great show music writers of yore, such as Cole Porter, George and Ira Gershwin, and Richard Rodgers and Lorenz Hart, among many others, and still-active show writers such as Stephen Sondheim and the team of Richard Malthy Jr. and David Shire, and, of even more recent vintage, Craig Carnelia, who could be cli sified as a cabaret performer himself. Although in recent years many a fresh voice has emerged on the New York cabaret seene, there is still a great deal to be said for exharet acts who first made their marks in other areas of song.

Clooney, whose albums appear on the jazz-oriented Concord label, was originally a top 10 recording artist who emerged in the '50s, while Barbara Cook, more recently heard on DRG, reached stardom in the '50s and '60s by playing the lead roles in such Broadway shows as "Candide" and "The Music Man." Still going strong after many decades as entertainers, often as stars of the New York cabaret scene, are Eartha Kitt, Julie Wilson, Bobby Short, Mel Tormé, Margaret Whiting (another recruit from the pop recording world), Portia Nelson, and Eileen Farrell (once among the stars of opera).

Two decades ago, Maureen McGovern led the charts with such saccharine film songs as "The Morning After." Today, she is a top cabaret attraction in New York and elsewhere. Others, of course, continue to carry their talents into other areas. Betty Buckley and Jason Graze, for example, play the eabaret scene as well as appearing in musical theater value both anatoms and on dise

The fall season is a time when the caharet scene awakens from a summer nan, although it's actually in business all year long; in song, this would be best expressed in a cabaret favorite, Vernon Duke's "Autumn In New York Besides the posh and less luxurious

club openings that signal the season, a sure sign of fall in New York in recent ears has been the Mabel Mercer Foundation's annual cabaret convention, which played Oct. 13-Sunday (19) at New York's Town Hall, In its eighth year, with a mission, as the foundation puts it, to "preserve the Great Ameri-(Continued on next page)

CLUB DJs STEP INTO STAR ROLE (Continued from page 1)

the pop mainstream Perhaps the city's most famous tale

of club influence dates back to the early '80s, when a young Madonna's career is said to have been jump-started by pioneering DJ/producer Mark Kamens, who played her demos at the now-shuttered Danceteria. It's a Cinderella seenario that many argue would never happen now. "There aren't too many DJs in New

York brave enough to play music that isn't pretty much guaranteed to go over with a crowd-unless it's a record they've produced themselves, of course," says local DJ Russ Starr. "And that's the real problem. These days, most DJs are more interested in becoming producers and celebrities and less interested in being musical tastemakers. Marla Brown, a fledgling house

music diva currently shopping for a deal, agrees. "Singers are disposable in New York. We're treated like we're a dime a dozen by DJs and producers who think they're more important than the music they play."

On the flip side, the fact that New



York turntable heroes like Danny Tenaglia, Junior Vasquez, and David Morales now earry international name recognition far beyond the parameters of dance music proves that the city's elub scene is still a fertile breeding ground, nurturing a new generation of stars that reflect the interests of a technologically advanced music-buying public.

"People have become extremely interested in how records are made and who's worked on them. These guys are now just as famous as the artists they're connected to-sometimes even " says Kevin Rogers, manag er of Spinners, an independent retail outlet in Dayton, Ohio, "Records by Junior Vasquez or David Morales-or anyone from New York, actually-are usually an instant sale. The mystique of the city and its club scene is very attractive to our customers. We make tags for 12-inch singles that say 'a New York elub smash' whenever it applies, and people flock to them."

them in a club," Vasquez says. But New York elubheads do not solely exist on superstar spinners in mas-Among the primary reasons for such sive venues. The city is chock full of eonsumer intrigue is the immeasurable intimate spots where the icons of variety of music available in New York. (Continued on page 95)

a copy of the 'song of the night,' " says local DJ Tony Martin. "They provide the blueprint for little guys like me who are still trying to make a name." Part of that blueprint now includes

commandeering a club and transforming it with a trademarked name and specially designed light and sound systems. Vasquez earned such clout during the heyday of the Sound Factory, a legendary after-hours club that ended its reign as the world's most influential club two years ago. (Sound actory recently reopened, without Vasquez, in a different venue.) Since then, he has presided over several of his own signature clubs-including the brand-new Juniorverse, which now inhabita Twilo on Saturday nights. "It's a proud moment when you've

worked hard enough to earn the freedom to have things just as you want

New York is brimming with venues in which to hear live music of all stripes. Here and on the following pages, Billboard writers Shawnee Smith and Dylan Siegler offer a short-list of the best bets in various

ARI FNE GROCERY

Arlene Grocery, at 95 Stanton St., has just celebrated its first anniversary as the premier showcase for new talent on New York's Lower East Side. Owner Shane Dovle began Arlene Grocery as an offshoot of his successful downtown coffee bar, Sin-é, whose music showcases helped some 15 local music acts get signed and had become. in Doyle's words, "a haven for record company A&R people, agents, and established musicians

Doyle saw the need for a showcase nue with a quality sound system and acousties to "provide a place for musicians to perform music and a space that would enhance what they do," he says. Doyle attracted Sin-é's record company patrons to his new elub, offering shows beginning at 7 p.m. and 8 p.m., he says, "busically for industry people," as well as more traditional late-night shows for fanbased audiences. Often, four or five bands will play on a given night. Doyle allows that the club's profits are primarily made on drink sales at fan-based weekend shows

Arlene Grocery, named for the groeery store whose facade remains the front of the club, was founded on the idea that live music should be freeso there's never a cover charge. There is also no pay for bands that play there-a fact that has sparked pickets and protests from some musicians. who argue that it sets a bad precedent; Doyle responds that he ean't afford to pay the acts, which, he notes, are getting a great shot at exposure in playing the hot spot. Booking manager Owen Comaskey

WHERE TO HEAR THE MUSIC: ROCK CLUBS

points out that Arlene Grocery also has a classier look than most "dark dingy clubs" and a broad stage to offer the bands. "The whole idea, says Comaskey, "Is to try to get bands what they want, which is a record deal

BROWNIES Brownies opened on Avenue A in

late 1990 in response to the city's sudden surge of interest in alternative and modern rock. While the climate has shifted as modern rock has become more standard fare, Brownies still attempts to showcase new rock talent. A concertgoer on a given night at Brownies could witness underground and alternative rock singer/songwriters swing and local bonds that according to the venue's booking manager Chris White almost defy categories

wnies seeks out its performers through mailed-in demo submission and the popular media. "We follow press and TV and radio in trying to pick out what bands will work here that have some kind of support. We need to be convinced that a band will draw well, and we are looking for new and quality stuff all the time, to excite people," says White,

Brownies charges a modest cover for live shows, and the club's profits are largely based on drink sales. In its seven years, Brownies has evolved into less of a neighborhood bar. according to White, and has attracted a more transient crowd that comes for its favorite hand and leaves. "There's not one predominant mus cal style that's making its name right White allows, "and you can never please everybody-but we started out trying to do that, and we're trying to maintain that.

CONTINENTAL This club, at 25 Third Avenue, has

been showeasing rock music seven nights a week for the past six years. Trigger, the club's owner, rotates new band performances constantly. with 20% new acts and 80% club reg-

"We get hundreds of demo tapes, but we also get recommendations from bands that regularly play here, he says

Looking for acts with original work that aren't eloning the minute's hottest act, Trigger tries to schedule new hands on a hill that will most benefit them "I'm not coing to give a new group a prime time slot, but I will spread (new hands) out over certain nights and certain bands so they can open for someone who is already ostublished "

One of the elub's biggest attractions for acts and audiences alike is the occasional presence of established bands like Iggy Pop and Spin Doctors, which stop by to listen or perform at Continental while doing pay-dates in the city.

With a capacity of about 300 people, Continental serves no food and has a cover charge 60%-70% of the

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LATINO MUSIC BLOOMS WITH STYLISTIC HYBRIDS (Continued from page 1)

unafraid to experiment with new rhythmic hybrida to push the musical

"In the history of music, New York has always been much so-called hipper, with an attraction to new products, new sounds," says Bill Marin, GM/VP of the New York-based salsa label RMM.

"The new music trends tend to get here much sooner the swareness of it, I should say," he adds. "In this case, we're talking about the blend of salsa and R&B, which is the threshold of the music of India and Marc; that whole

sound is now coming out of New York." While Anthony and India freely mix R&B, dance, and salsa, DLG and Proyecto Uno deploy a more aggressive mix of hip-hop and reggae-heavy rap. Other Latino hip-hop/reggae groups include Tres Equis and 3-2-Get Funky on RMM. There's also the New Yorkbased rock en espaiol/ska band King Chango, And in the Boyz II Men vocal harmony mold come New York's Puerto Rican foursome the young Barrio Boyzz on EMI Latin, with a bilingual

mix of bullads, R&B, light rap, and funk. That the new urgent sounds are increasingly coming from younger, more open-minded groups is not surprising to Bruce Polin, owner of Descarga, a Brooklyn, N.Y.-based mail-order company specializing in Caribbean music. "It's a natural incarnation," he says.

"The market has been ready for some evolutionary change, and it's not a radical change. It took elements that already existed-salsa and merengue, hip-hop, house, techno, and dance mu--and have been fixtures, certainly for the last 10-15 years, in New York. "I think it's just a natural step that

was a necessity in order to maintain the attention of the younger music consumers," he adds That vital younger demographic is

exactly what the market's top-rated Latino station, WSKQ-FM (La Mega). owned by Spanish Broadcasting System, targets.

"WSKQ is an urban contemporary station that also plays salsa and merengue," says the station's sales manager, Luis Alvarez, "We target the

(Continued from preceding page)

can Sangbook"-as did the late

esharet legend for whom the founds.

tion is named-it presented seven

shows featuring such talent as Bar-

LABELS, VENUES, RADIO LET CABARET FLOURISH

inner city, especially the 18-49 age group, and in the latest Arbitron, Mega was No. 3 in the entire market. "All those artists-Marc, India,

DLG-a lot of their hits were broken first on our station here Anthony, 27, and India, 26, are the new music's best proponents, with alhums that have sold more than 500,000 copies each, according to their labels. The two stoked the fires of a music that had been reduced to smol-

ders recently from a lack of new ideas and energy. Like most genres, salsa was going through a generational changing of the guard. At the dawn of the '90s, the rage was "romantic salsa," a watered-down, ballad-driven version that alienated

young listeners. Anthony, a first-generation Puerto Rican-American, and India, born in Puerto Rico but raised in New York's South Bronx, turned away from the

music of their parents. In September, India released her latest album, "Sobre El Fuego," which was produced by Isidro Infante; it includes two R&B covers, "Te Daré Dulzura," a Spanish translation of Angela Bofill's "This Time I'll Be Sweeter," and Chaka Khan's "Through The Fire," translated

"Sobre El Fuego. "I grew up with salsa, but I didn't want to sing it because I was here in America and I wanted to be Americanized," India says.

Instead, these young artists have put forth a music that fuses classic salsa with young, freestyle singing.

The industry sees the new youthdriven New York Lating music scone as having so much potential that several record labels have recently capitalized on the market via a variety of deals.

WEA Latina recently teamed up with the Bronx-born studio wan derkind Servio George in a joint-venture label called Sir George Records (SGR), with an aim to scout and develop tropical-rooted R&B adult acts (Bill board, Sept. 27).

George previously had a similarly named label at Sony Discos, where he worked with George Zamora, who is now GM of WEA/SGR.

George says his primary focus is on developing teen acts who are comfortable in two cultures. "I am looking for good young Latin acts that are versatile that can sing English and Spanish, and dance and entertain people," he says. In a related move, Sony Music re-

cently signed a deal with the New York-based Fania Records, long considered the seminal salsa label of the '70s and '80s, to distribute its prime catalog, which includes salsa superstars Tito



Puente, Celia Cruz, Rubén Blades, and Willie Colon, and even Latin jazz greats Eddie Palmieri and Ray Bar-

And, last year, noted DJ/producer John "Jellybean" Benitez founded H.O.L.A. (Home of Latin Artists) Rec-

ords (distributed by PolyGram) in New York after Wasserstein Perella, a leading international investment bank, put up \$15 million for Benitez to establish a label to release pop music by bilingual Latin artists with crossover potential. Merengue/hip-hop act Proyecto Uno was H.O.L.A.'s first release, followed by Dominican dancehall reggae per-

former Reign and Philadelphia's Voices Of Theory. Benitez says there is unlimited otential for artists who can straddle

the pop and Latin markets. "Hispanics are the fastest-growing population in the U.S. and represent a lot of purchasing power," says Benitez. ed to different kinds of music as

"I think I can create something similar to what Motown created for African-Americans in the '60s.

One fact driving the new trends is that Latinos are the fastest-growing minority in America, estimated by the U.S. Census at 28.4 million, with most of them living in California, Texas, New Vork and Illinois

WSKQ's sister station WPAT-FM targets the older 25-54 demographic with what Alvarez describes as an AC format, with more ballads-by the likes of José José, Juan Gabriel, and Julio Iglesias

The Katz Radio Group 1996 survey ndicated that Hispanic formats registered a 10% jump from 1995, now drawing 8.7% of the total U.S. radio

Carey Davis, VP of Spanish Broadeasting System, says that, by 2000, onethird of New Yorkers will be Hispanic-representing a vital music market to be tapped into and a strong talent base to be mined.

New York's growing minority por lation, including Dominicans, Puerto Ricans, and most recently Mexicans, is a driving force behind the cross-pollination of the music in the city, and a reflection of the modern world, according to George. "There's so much mixing of the cul-

tures here," he says. "The marriages literally the marriages from one culture to the other-is what is helping aake the [new] music more appealing And young Latinos themselves are proving more receptive to new sounds and the blending of ethnic and racial identities. "They are more open-mindopposed to people before," says George.

WIDE MUSICAL BASE

Other musical genres are enjoying pockets of popularity in New York, in cluding Latin jazz and regional Mexi-

"There's still quite a bit of Latin jazz on the weekends here, with clubs like S.O.B.'s and the Blue Note booking guys like Palmieri and Ray Barretto, says Larry Birnbaum, editor of New York-based RhythmMusic magazine. The Mexican population in New York has also been increasing big time, but they are not concentrated in any one neighborhood like say, the Puerto Ricans or the Dominicans, so they don't have any one radio station or a congressman to represent them or to give them a political voice."

However, says Birnbaum, there are regular concerts in New York by such ton Mexican artists as Vicente Fernandez, Los Tigres Del Norte, and La Mafia, despite a lack of mainstream advertising targeting their fans. "You have to go into their neighborhoods to see the concert posters on the telephone poles or the fences," he says. New York's rock en español fans are

not starving for music either. During this past summer, the seven-city Rockinvasion '97 tour stopped at the Beacon Theatre and featured La Union, Maldita Vecindad, Los Fabulosos Cadillacs, and Los Aterciopelados. And in August, Mexico's Café Tacuba and New York's King Chango played Central Park's SummerStage. In June, former Arista and Epitaph

executive Jay Ziskrout opened the (Continued on next page)

WHERE TO HEAR THE MUSIC: R&B CLUBS SOUL CAFE FAT BOY arme touth "

Owned by Michael Vann, also the

proprietor of uptown's Shark Bar, the ioul Cafe, at 444 W. 42nd St., attempts to capture the essence of global African music and other art forms with live performances by jazz, blues, R&B, African, reggae, and calypso acts three to four days a week. "We try to create what I call 'a different shade of soul' or different interpretations of our music each night "says Vonn He hills Tuesdays as "World Beat" nights, festuring reggae, calypso, and African music. Wednesdays, meanwhile, handle R&B showcases, Thursdays cater to jazz, and Saturdays are slated as mixed-bag events.

The club has offered live music since the restaurant opened Nov. 22, 1996, and Vann says that many of the artist showcase opportunities have occurred pretty spontaneously to date, but he adds that he is now concentrating on making performances more strategic for the venue and the artists. In addition to unsigned talent, the

restaurant is fast becoming a regular venue for labels to showcase newly signed acts. Kedar Entertainment used the restaurant to introduce Erykah Badu before her album "Baduizm" debuted in February LaFace and Elektra have also used the venue to showcase soloist Corev Glover and the Family Stand, respec-

The L-shaped venue boasts a dining room with a capacity of 110 people, and the bar and lounge area's capacity is 80 people. The stage is a contiguous part of the restaurant.

tively.

The current host of "Mad Weds days," which have been arranged by promoter Maria Davis for the past four years, Fat Boy caters to a mostly hip-hop and R&B crowd.

Located at 409 W. 14th St., the site was chosen because "it has a stage and they are willing to treat my clientele [mostly young hip-hop and R&B fans] well," says Davis. "Not a lot of clubs want young people at their club, but they are the ones who support me every week. But no mutter if my clientele is young or old. (the club's) management has to be open-minded.

Mixing both unsigned and a few ewly signed acts on her bill every Wednesday, Davis selects perform ers based on their demo tapes

"I'm not really looking for someone who [specifically] sounds good in the studio or onstage. This is a whole growing process. If I think they have the potential to get [signed], 'Mad' is that steppingstone to get them where they need to go to meet the people they need to meet Rapper Jay-Z, whose debut album

"Reasonable Doubt" sold 445,000 units according to SoundScan, and whose independent record label, Roca-fella Records, has a distribution deal with Dcf Jam, started out at "Mad Wednesdays." Davis is featured in a reality-based skit on the

"I'm the lady who kicks people out the club." she says. "A lot of people don't want young people in their club because they think [the kids] don't know how to set, but you just out to know how to deal with them and that's how I deal with them. That skit.

The evening also serves to support spoken-word artists, young entr preneurs, or people who feel the need to let off a little social-commentary "I'm concerned with the direction

of our young brothers and sisters, so you don't have to be able to sing to get onstage," Davis says. "You can just have something to say or a busiess you want to promote. I support them all, because networking is ac important Fat Boy has a stage, full bar, a

dancefloor and accommodates 800 people. Soul food is available.

3BS CAFE

Open less than a year, 3Bs, at 1640 Bedford Ave. in Brooklyn, caters to the unsigned R&B acts formerly showcased at the recently shuttered Cafe 44 in Manbattan. Five acts, booked by Kenneth Bryant, are showcased each Saturday night, with open-mike opportunities afterward. The venue is also a 150-scat soul

food restaurant, and performers entertain diners as they eat, "We're looking for [performers] with a stage presence, who know how to work a crowd and really have a desire [to perform)," says Bryant. While the majority of live perfor-

mance clubs are scattered in New York, Bryant chose to showcase R&B talent at 3Bs because, he says "I noticed there wasn't really a lot of open mikes in Brooklyn. No one ever really showcased unsigned acts for a record label [here]. I figure, I already did Manhattan, [Brooklyn] is a challenge."

bara Carroll, Zina Goldrich & Marcy Heisler, Amanda McBroon, Liliane Montevecchi, Andrea Marcovicci, Erick Comstock, Michael Murphy, Joel Silberman, and Lee Roy Ream. SONGWRITER ACTIVITY

Also taking active note of the New York cabaret scene are performing right groups ASCAP and BMI, with writer memberships that include many who are the darlings of cabaret acts. both the vaunted show music writers of the past and more recent creators of songs that, at their best, avoid pretensions while addressing themselves to the well-educated, often well-heeled sdult demographics to which cabaret acts perform ASCAP has set in motion a number

of activities in New York to attract cabaret talent to its list, which includes warhorse catalog and works of far more recent vintage. "Great singers who perform the

standards by Porter, Berlin, Gershwin, etc., also need new works to complete their repertory," says Michael Kerker, since 1990 ASCAP's director of musitisted and expanded the role of cubaret at the performing right society. As examples, Kerker cites performances by Wilson of new work by Francesca Blumenthal, Cook's singing

cal theater and the executive who ini-

of material by John Bucchino, and the championing of new material by Marcovicci, including songs by Babbie Green and Alan Chapman, among others. Whiting, too, sings new efforts by Michele Brourman.

SONGWRITER SERIES ASCAP-specific New York cabaret activities include the ASCAP Song-

writer Series at the Russian Tea Room from 1991 to '95, which switched to Rainbow & Stars when the former lo cation closed; the ASCAP/MAC Show case, an annual event begun in 1990; and the ASCAP Songwriter Night at the annual cabarat convention At RMI. Jean Ranks head of its the

ater unit, notes that participants in the long-lived Lehman Engel Musical Theatre Workshop "in addition to writing for the musical theater are writing cabaret songs either for themselves or for others to use in their revues. A cabaret song is, after all, essentially a theater song.

(Continued on page 96)

JAZZ UP-AND-COMERS ARE BIG ON SMALLS (Continued from page 1)

streams of fans and A&R execs alike Located in a dark, din-worthy basement den at 183 West 10th St. at Seventh Avenue, Smalls is just around the corner from such hallowed halls as the Village Vanguard and Sweet Basil's. Owner Mitchell Borden opened the club in 1994, booking players who wanted to put their own spin on the classic sounds that have reverberated in the neighborhood for generations. One such musician, pianist Brad Mehldau, has made two lauded trio discs for Warner Bros. (along with accompanying sax star Josh Redman) since he helped kick things off at Smalls.

Alto saxophonist Myron Walden also burnished his bit early on at Smalls before releasing the album "Hypnosis on the indie label NYC; another alto player and frequenter of Smalls, Sherman Irby, put out "Full Circle" on Blue Note earlier this year after chasing his muse on the late shift (Smalls shows



LATINO HYBRIDS (Continued from preceding page)

alternative Latin rock indie Grita! Records (distributed by Alternative Distribution Alliance) in New York and released albums from Argentina's Todos Tus Muertos, Spain's La Polla

Records, and Cerebros Exprimidos. Given all this, George and others assert that, despite the growing minor ity population nationwide, New York will remain the Latino hotspot culturally. "New York is still a special breeding

ground, but I think it will grow into other cities. But the advantage immediately is here, where so many Latinos are exposed to so many different cultures and so many types of music, George says. The emergence of new Latino artists.

in New York is nothing new, says Marin. "Way back when, we had artists like Tito Puente and Jose Alberto 'El Canario' and the late Ray Senulveda come out of New York," he notes. The tradition continues.

start at 10 p.m. and go to about 2 a.m., although the subsequent jam sessions stretch until dawn-seven days a week.) Also, organ grinder Sam Yahel has "Searchin'," a new Naxos Jazz album featuring guitarist Peter Bernstein and drummer Joe Strasser, with trumpeter Ryan Kisor and tenor saxist Eric Alexander as guests; all are Smalls habitués,

Other Smalls regulars have freshly minted recording plans: tenor man Mark Turner, vibist Stefon Harris, ianist Jamea Hurt, alto saxist Greg Tardy, and bassist Avishai Cohen among them. But there are other players who frequent the elub-som young bucks like those mentioned and others seasoned vets-that have not yet hooked up with a label. Many of hose artists will be festured on "Jazz Underground: Live At Smalls Impulse! anthology due Jan. 27, 1998.

The Smalls album includes perfor-mances from the Omer Avital Group, the Charles Owens Quartet, the Jason Lindner Big Band, the Zaid Nasaer Quartet Across 7th Street, and save planist Frank Hewitt fronting a sextet.

Many of the ensembles share members, and all but two of the disc's nine tracks are original tunes by the various leadera, with "Kentucky Girl" by bassist Avital and "Hexophony" by pianist Lindner two standouts.

A rough-hewn, warm-hearted affair all around, "Live At Smalls" reflects the credo of the club in its mix of players and atyles. For instance, even at their earthiest, the sounds are never less than lyrical. "You have to play pretty to gig at Smalls," Borden explains. "You can play 'out,' but you have to get a beautiful tone from your instrument. I've been known to bust up jam sessions that have gotten too far out. I don't like nonsense. That's just

my taste. And I'm paying the bills. Borden says he intended "Live At Smalls" as "a nice demo for some of the artists who haven't cotten deals yet but should have them," adding that he hopes the older generation gets its fair

CLUB DJs STEP INTO STAR ROLE

tomorrow experiment with darker. more dub-oriented sounds. Barracud frequently showcases the wares of DJ Tennessee, while Escuelita leans heavily on Latin-spiced rhythms served by a wide array of promising new jocks. Fashion-conscious folks tend to flock to the relatively new and trendy Life. while those with a taste for the triedand-true opt for the enduring Jackie 60. For nearly a decade, the latter club has seen underground veterans Chi Chi Valenti and Johnny Dynell preside over wild theme parties that often feature drag shows and dance-rooted performance art.

BEYONO HOUSE The false perception of the New

York dance scene, however, is that it's exclusively rooted in house music. It may be the dominating sound, but it's far from the only game in town. For nearly 10 years, Groove Acad-

emy/Giant Step has been a leader in the acid-jazz movement. The club travels to various venues within the city, and it's calling eard is its method of combining DJ culture with live funk and lazz musicians. Under the guidance of Maurice Bernstein. Groove Academy has been a nurturing launching pad for such acclaimed major-label bands as Groove Collective and Nuyorican Soul.

Meanwhile, the burgeoning electronica movement has found a New York home with Konkrete Jungle, which has become a key pitstop on the touring agendas of major-label acts while also providing a regular forum for locals DJs Soulslinger and

'Records by Junior Vasquez or David Morales-or anyone from New York, actually-are usually an instant sale. The mystique of the city and its club scene is very attractive to our customers'

Wally, among others. Konkrete Jungle-like the new and hugely popular Phab, a gay-intensive retrofunk/hip-hop spot-is exemplary of a new guard of dance venues designed to further deepen the creative breadth of the scene.

"What it really does is further spoil the overfed." Starr says, "With so many great choices, you can't find a club kid who is satisfied. But then again, that's the beauty of this city. Everything done to wild excessto be appreciated by everyone who doesn't live here to enjoy it."



share of the attention. "Don't get me wrong. I'm bowled over by what the young guys are doing. But if the Smalls scene is coming to the surface, the buoyancy is from the older cats like Frank Hewitt, [drummer] Jimmy Lovelace, and [drummer] Frank Gant.

"I just want to say that the record business is fucked in this respect," Borden adds, "If you're 15 and can play a little bit, you'll get signed immediately. But if you're 50 and can play your ass off, no one cares. Let me tell you, prodigies might happen in classical music, but not jazz. You have to have lived and learned to make this music. What I'm most proud of with Smalls is that young players get to mix it up with some older ones, guys who really know how it's done." Like several of the young musicians

in the Smalls scene, the 24-year-old Lindner is a graduate of the great jazz program at New York's LaGuardia High School of Music & Art and Performing Arts. The gifted Lindner has

been playing at Smalls in sundry contexts since it opened, gravitating toward the club for its intimacy and inclusiveness, as well as the informal environment it provides for bonding with both peers and betters.

"Being able to make music with people your own age and outlook is important—everything's loose, everybody is into trying new things," Lindner says, But watching someone like Frank Hewitt work is a great thing, too, You can just see his total confidence and mastery of his music and his instrument, and you learn from that.

Besides working alongside Hewitt, who runs the Saturday night jam ses sions, the younger set at Smalls has the chance to interact with the likes of former John Coltrane drummer Rashied Ali. Lindner sat in with Ali, Avital, and Tardy one Tuesday night in October, as did drummer Daniel Freedman on conga, and the dark-hued improvisations poured out in compelling sheets of sound. Not groundbreaking stuff since those early '60s Coltrane records perhaps, but it was certainly spirited music-nassed on from one who was there at its genesis to those who might yet take it a notch further. It is Smalls' role in "nurturing what

could be the next generation in New York jazz" that Impulse! A&R consultant and "Live At Smalls" co-producer Steve Backer says drew the label to the club: "With the flat market and all the adversity we see in the traditional jazz business, I think it behooves record (Continued on next page)

WHERE TO HEAR THE MUSIC: ACOUSTIC CLUBS

CB'S 313 GALLERY

An art gallery by day, the Gallery is located next to CBGB nightclub and has been showensing acoustic rock hands every night for at least the last six years. Performances. begin at 7 p.m., with a band performing every hour until closing. The venue's cozy and comfortable setting features tables and couches, and the club's booking agent, Micheline, says that the music stays at a moderate level so "you can hold a conversation with the person you came to the club with ' When searching for acts, Micheline

looks for bands with "a certain level of expertise, but we'd rather Ishowease I a band who's sort of new and raw and whose material is original. The Gallery serves drinks, while pizza is available downstairs at Down-

stairs @ CB's.

HOTEL GALVEZ "We're looking for great songwrit-ers," says Ivy Markaity, a musician

who books acts for Hotel Galvez, located at 103 Avenue B. "We want to make this a fertile ground for the next wave of songwriters." Celebrating its one-year anniver-

sary Nov. 13, Hotel Galvez has been serving up live acoustic performances Tuesdays through Sundays, with open-mike nights on Mondays.

Hotel Galvez is also a restaurant serving Southwestern food; its 40person performance room is separated from the rest of the establishment to provide an intimate listening room. We try to keep conversation lin the performance! room to a minim know whenever I'm in there I tell people to shut up or go in the other room," Markaity says. Performances generally begin at 7

each night. They wrap up at around 10 p.m. during the week and 11 p.m. on weekends. Since there's no cover charge for performances, musicians are given free food and beverages instead of cash.

FAST FOLK CAFE Located at 41 N. Moore St., the Fast Folk Cafe showcases new acts

five or six nights a week, with open mike opportunities on Mondays. For the last three years, the club has catered mostly to the bluegrass and traditional folk crowd, but its booking agent, Steve Nemerovsky, began expanding the repertoire to include more gay and lesbian acts, artists of color, and different musical blends a year ago. "We have a range of per-formers." says Nemerovsky. "We are open to any type of acoustic music, not strictly folk

To play the intimate venue, which has a stage at the center of a 74-seat room, Nemerovsky requires that bands have a steady following. "There are hundreds of things to

do in New York, from Madison Square Garden to the Bottom Line to " Nemerovsky says, "If we only [run the club] once a month or once a week, people who really want to come out to hear good music would come out. Doing it six nights a week, there's no way people will (just) show up most of those nights. The artists' talents and ability have to bring the sudience."

FEZ Fez Under Time Cafe, at 380

Lafavette St., has been showcasing new talent during its entire five-year existence. The club books about 50% unsigned and local acts but also showartists on indic labels. The club garners its local and unsigned aets via recommendations from other clubs artists, and very occasionally through unsolicited demos. Recently, Fez has hooked artists for one-monthlong Tuesday-night residencies. Such well-known artists as Freedy Johnton and local New York musician Heather Eatman have been recent

"An act has to have the right sou for Fez," notes booking assistant Brian Winters, "We're a seated venue, which is different, and an act needs to have charisma to fit our atmosphere, which is a red-velvet curtained, almost caharet-style room." Fez's audience is composed of what Winters calls "celectic, independent-minded people who think for themselvea." Many are fans of obscure folk, jazz, or rock music, which Fez is likely to book, "We showcase all styles of music," says Winters, "It just has to be good,"

RODEO BAR Showeasing live performances

even nights a week, the 10-year-old Rodco Bar, on the corner of 27th Street and Third Avenue, feature rockabilly, blues, swing, country rock, roots rock, and bluegrass bands.

"We're looking for good entertainers," says GM Jolic Karuso, who fields demo tapes in conjunction with club hooker Msrc Campbell. "We don't really want groups who do psychotically loud music

In addition to local bands, the club osts national and international acts. The venue also offers a full restaurant and bar separate from the performance room, which accommodates about 60 people.

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JAZZ UP-AND-COMERS ARE BIG ON SMALLS (Continued from preceding page,

labels to invest in the live scene. Columbia has its deal with the Knitting Factory [Billboard, Feb. 1], and we have ours with Smalls. The place is unique and very necessary in that it gives artists the chance to evolve, to really develop over six months or a year of playing in a consistent

'With the flat market and all the adversity we see in the traditional jazz busi-

ness, I think it behooves record labels to innest

in the live scene Everybody seems to have an opinion about Smalls Josh Gilchrist coowner of the Village Jazz Shop just playing synthesizers. Smalls is about up the way at 163 W. 10th St., apprenostalgia, and the future is really ciates Smalls as a key avenue to the where it's at." music for many newcomers. He includes the club in the store's dis-

ging acts when possible (with a Criss-Cross album by pianist Michael Weiss highlighted of late). And even though Warner Bros. senior VP of jazz (U.S.) Matt Pierson lives in Connecticut, he tries to get to the club whenever he can, sav-

ing, "I wish there were 20 Smalls, But saxonhonist/producer/Blue Note director of A&R (U.S.) Bob Belden, who has even led his own ensemble in a Smalls performance, has a different view. "People go on and on about how great Smalls is he says. "True, some bonest, hardworking, talented musicisns work there, but there's something sort of sad about the place to me. It's a dive, and what's going on there is so Paleozoic musically, conservative in the extreme. That music is just not the music of our time; it's ripping off the past. The hip stuff isn't coming out of jazz clubs, anyway. It's coming out of atudios with DJs and guys

Counter to Belden's view, though, is that of an adventurous artist long since graduated from playing clubs

DRG owner Hugh Fordin divides

Catering strictly to a female clien every night at the Meow Mix." says

hip-bon, spoken-word, electronica, "We have singers and songwriters

doing alternative rock to punk rock

fit in one category," Webster says. Webster says that many of the acts

mostly by submitted tapes, CD demos, and press kits, although some acts require a bit more in order to be "Sometimes I try to check the

them a shot they might not ever get that press clip

Of the 70-80 demo tapes receives a week, about a third of the groups wind up on the Mcow Mix stage. Webster says that showcasing female acts remains her top priority We're not really an all-woman venue, but there's not really a venue out there that places women in the forefront, and I think that's a niche I'd like to make for us."

WETLANDS

Showcasing both signed and unsigned rock and hip-hop acts for the past nine years, Wetlands has been gaining new notoriety in the last two years with its weekly DJ bat-

We've tried to bring two scenes together with the DJ nights," says Chris Zahn booking agent at the venue. "Some nights it's pure hipbop, with DJ battles between different crews. Then there's the mor experimental nights, where there's

Borden brushes off accusations of conservatism with "Sextets without pianos. Jam sessions until 8 in the morning, seven days a week. That's conservative?" But when accolades are offered, he's also quick to share credit with such striver-friendly, passing-on-the-tradition venues as the old Village Gate, Augie's in Harlem, and the University of the Streets in the East Village, And rather than revel in the fact that noted documentarian Ken Burns came in recently to shoot an interview with essayist Stanley Crouch for a film about jazz, he's quick to lament the inconvenience it caused to the musicians who use Smalls as a free rehearsal snace during the day.

Smalls also provides free beverages to its customers, although it doesn't serve alcohol-which helps keep the hours late, the participants straight, and the crowd attentive and young. But that cuts into Borden's potential profits, since a listener's total tab for 10 hours of jazz at Smalls is just \$10. As Lindner notes, though, "Mitch has made Smalls a place about the music first,

WHERE TO HEAR THE MUSIC: NICHE CLUBS kind of futuristic electronic/hip-hop MEOW MIX find good music," says Dorf, "It's like

rock, jazz, blues, nunk, reggae, hip

hop, or swing on any given night. It

The club also hosts a few open ike nights in its basement lounge,

The performance area at the Wet-

We try to keep the ticket prices

lands accommodates around 400 peo

ple and the lounge approximately

low, and we don't have a dress code

because we don't want to abut out the

DOWNSTAIRS @ CB'S

space of the Gallery and about one-

third of [CBGB]," says Hilly Kristal,

owner of CBGB, about the new

Downstairs. Open for a month,

Downstairs had its official grand-

opening party Oct. 23. Showeasing a

jazz, art rock, and more-the lounge

act per night.

type club spotlights music from one

"Our main thrust, since we are known around the world," says

Kristal, "is to be a world network of

good music." The club also broad-

casts 10 shows per week on the

Internet via www.CBGB.com, which

links to the pseudo.com network,

"We [CBGB nightclub, the

Gallery, and Downstairs | get togeth

er each week and decide what to highlight," Kristal says.

TAP BAR@ KNITTING FACTORY

A part of the new Knitting Facto-ry complex at 74 Leonard St., the

Tan Bar features live acts playing

free for the public at 11 p.m. seven nights a week. The bands play for

two- to three-month stretches and

are chosen for their musical innova-

tions and creativity. "We're looking

low the status quo," says Michael

Dorf, CEO of Knitting Factory

tory relocated to Leonard Street in

1994, the 75-person capacity Tap Bar

is used as a breeding ground for new

joyr and alternative sets which later

may go on to perform in some of the

Factory's larger rooms and/or record

"It's sort of an open laboratory to

Entertainment. Operating since the Knitting Fac-

for its label.

for people who don't necessarily fol

where CBGB has a channel.

nixture of new music-Latin pop,

"We take up the entire [basement]

under-21 crowd," says Zahn.

depends on the promoters."

where anyone can perform.

100

to selling out theaters around the world. "Smalls is cool," says gui-

tarist Pat Metheny, "because a lot of

the great developing players on the

straight-ahead side can get their

acts together there and try new

things. There hasn't really been a

place like that since the '70s loft jazz

scene in SoHo. But still, that was

more clique-ish, and it revolved

around so-called avant-garde

thrash-outs. The scene seems

warmer at Smalls, and most of the

guys there can really play. That's where I first saw Brad Mehldau, and

fusion or DJs taking electronic and tele, owner Brooke Webster books jungle fused with hip-hop." primarily "girl groups," or acts with Zahn works mostly with outside front women, into this club six nights. promoters, which accounts for the a week. "Lots of places have like one venue's wide musical range. 'girl rock' night a month, but it's There's a balance of all types of music here. It's a diverse mixture of

Webster. For the past two years, the 74-seat bar and restaurant at 269 E. Houston has showcased mostly rock acts, but

and acid jazz groups also perform. to jazzy stuff, Some are instrumen talists, and we've even gotten som electronica acts lately. It's a little bit of everything. I don't want [Meow Mix] to have a specific musical pace because women like all different kinds of bands_Itheir tasteal don't

she books are ad hoc collaborations of various well-known musicians looking to try out personnel or new material Her selection process is judged

band out at another club first, because a person may have a great demo tape and not have their live show together," says Webster.
"Sometimes I talk to [acts] over the phone about their music and try to get an idea of the kind of music they do from that. But I think it's important to take chances and give people a shot, because if you never give

a musical experiment that gives new artists an opportunity to develop new music in a concert or rehearsal setting. At the end of the two- to threemonth stretch, a hand is solid. It's a great development area. AVE. B SOCIAL CLUB/LAKESIDE

LOUNGE James Marshall, co-owner and oker for the jazz-oriented Avenue B Social Club and guitar rock-showcase Lakeside Lounge, chooses bands by demo tape and word-of-

mouth but mostly selects acts he's seen perform at other venu "There are a lot of really bad rock and jazz bands in New York," Marshall says. "We kind of go by instinct.

We're lovers of jazz and rock, so we sort of judge from what we like." For the clubs, located three blocks sert at 99 Avenue B (Ave. B) and 162 Avenue B (Lakeside) Marshall

and partners are looking for low volume sets "I think we [the owners] are all a

little burnt out from being in clubs that are too loud to hear yourself think, never mind have a conversation. We're looking for low-volume non-rock'n'roll (at Ave. B), and we try to keep it a little quieter [at Lakesidel. We have our own back-line guitar amps and drum kit at Lakeside, All the band really needs to bring is cymbals," says Marshall. There is no set performance night

at either place, although live sets are showcased at the 2-year-old Lakeside almost seven nights each week, while the 4-month-old Ave. B hosts live performances about four nights a week

"It's hard to find a jazz act that u can afford at a small club," says Marshall. "You can make mor money at the bar with a bad rock set than you can with some jazz acts. But jazz is making a comeback. It's still new to people under 40, but they are getting turned onto it because they are getting [tired] of the loud rock music that's out there.

Lakeside accommodates 150 people, and Ave. B accommodates more than 100. Neither club has a cover charge or drink minimum, nor do they offer food.

"I think Ave. B is [the more] adult-ish [of the two]," says Marshall. "Lakeside caters to a younger

The different demos, according to Marshall, are intentional, hecause being in such close proximity, the owners "didn't want to be our own competition. We just took a look at the neighborhood and filled in what we thought was lacking."

LABELS, VENUES, RADIO LET CABARET FLOURISH (Continued from page 94) Adam Lippin, executive director of

the Midder label, believes that cabaret needs to continue to nurture both new artists and a new generation of fans. "For cabaret to keep growing, it needs to reach out to younger, hipper artists like Naomi Kukoff and Anne Runolfsson [two of Midder's artists]

plays touting the discs of locally gig-

and provide places where people can go to inexpensively sample and explore new music," he says. To Lippin, filling the latter bill are smaller rooms like Eighty-Eight's,

the Triad, and Don't Tell Mama, which are really the proving grounds for cabaret talent and where much of the exciting work is being performed.

venues into "first-run clubs," such as Rainbow & Stars, the Algonquin Oak Room, and Cafe Carlyle, and "show case clubs," such as Eighty-Eight's, Danny's Skylight Room, the Triad, the Dunley and Don't Tell Mama Resides Cook DRG's extensive catalog includes albums by Karen Akers, Whiting, Ann Hampton Callaway, K.T. Sullivan, and Billy Stritch.

John Kander and Fred Ebb's classic musical "Cabaret" harks back to another golden era of cabaret in the '20s and '30s in Europe As exemplified by the activity in New York alone, cabaret is, as one song puts it in "Cabsret," surely

Midder's eatalog also has all of the late Nancy LaMott's eatalog, six albums in all. The cabaret star died of cancer in "Willkommen"

CHUMBAWAMBA (Continued from page 25)

the Liverpool dockers Oct. 14 at London's Forum

Such political views are not as rare in Germany, claims Fest. "It's actually easier for us to deal with them as we have politically motivated acts on our roster, such as [Herbert] Grönemeyer or BAP. These views actually make them a pleasure to deal with as they name the problems rather than scratch the surface

A U.K. No. 2 single and a Europewide hit album (it peaked at No. 39 on Music & Media's Eurochart) may be the realities of the major deal, but this cess has not necessarily helped the indie stores where the act has always bad an audience. Lornette Smith, owner of indie

store Jumbo Records in Leeds, has known the band for a long time. "They have shopped here, and we always knew when their releases were com-

ing up," she says, "For a local band they would sell quite a lot, probably 25-30 copies straight away. We sell about as many copies now as we've always done, as we're competing with the multiples and supermarkets like Asda and Tesco, all of whom get discounts. We'll have to see if [those chains) are so enthusiastic on the next

In fact, the hand members have yet to see the money from their hit, although they now feel confident enough to have doubled their weekly salaries to a princely 120 pounds (\$184).

The wealth that will surely come their way will not change them, maintains Nutter. "We're not sitting here going, 'Eeeh, in't this capitalism great?' " Meanwhile, Bruce's mind is on other things. "I'm just wondering who's still buying that fuckin' record

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alhun

of them

Newsmakers





From The Hard Rock. Hard Rock Records, a collaboration between Rhino Records and Hard Rock Cafe International, recently celebrated the ralease of its "Hard Rock Cafe: Classic Rock" and "Hard Rock Cafe: New Wave" titles et the Hard Rock Cafe in Hollywood, Calif. Pictured at the event, from left, are Jill Ruzich, national retail marketing manager, Rhino Records; Bob Carlton, VP of sales. Rhino Records; Michale Bernstein, manager of artist reletions, Hard Rock Cafe International: Robert Lyles, director of promotions and publicity, Hard Rock Cafa International: Megan MacEachern, manager of promotions and publicity, Hard Rock Cafe International: Bob Emmer, senior VP of business affairs, Warn Music Group: Devid McLees, VP of A&R, Rhino Records: Bob Bunshaft, GM. RhinoDirect; Jim Hughes, product management coordinator, Rhino Records; Neil Werde, senior VP of marketing and sales, Rhino Records; Andrea Kinloch, senior director of product management, Rhino Racords; Garson Foos, VP of marketing, Rhino Records; and Jim Neill, senior director of promotion, Rhino Records.



Canadian Connection. BMG Music Canada held its annual BMG Music Canada Conference, "Can't Nobody Hold Us Down," Sept. 20-23 at Clevelends House on Lake Rossequin Muskoka, Ontario. The event included performances by the Rascalz, Transistor Sound & Lighting Co., Copyright Sylvie Paquette Charlie Major and Julian Austin Lisa Zhitnew GM of BMG Music Canade, presented Strauss Zalnick, president/CEO of BMG Entertainment North America, with a Harbormaster Telescope at the ennual ewerds banquet. Shown, from Mammoth Plaques. Mammoth Records execs paid a visit to the Alternetive Dis tribution Alliance's (ADA) East Coast headquarters in New York to present employees with Recording Industry Assn. of America-certified gold plaques for the Squirrel Nut Zippers album "Hot." The set sold 850,000 copies through ADA before Mammoth switched to PolyGram Group Distribution. Accepting the pleques, in back row from left, are Michael Bassin, East Coast sales manage ADA; Wayne Hsu, East Coast label relations, ADA; Steve Balcom, senior VP/GM, Mammoth Records; Josh Wittman, netional director of marketing, Mammoth; Den Gill, VP of sales, Memmoth: Andy Allan, president of ADA: Keith Wood, VP of finance, ADA; and Dennis Schmidt, New York sales rep, ADA. In front, from left, are Lisa Mertin, regional edvertising rep. ADA: Michael Black, national sales director, ADA; Hyla Urbany, New York sales rep, ADA; and Eric Fine, New York sales rep. ADA.



left, ara Zalnick and Zbitnew.



Good Move. Legendary blues label Chess Records cele brated its 50th anniversary et the historic Chess building in Chicago. The building is the home of the Blues Heaver Foundation, which was founded by the lete Willie Dixon, a Chess recording artist. The event was hosted by MCA, which has released 21 collections in the commemorative "Chess 50th Anniversary" CD series. Celebrating the event, from left, are Marie Dixon, president/CEO, Blues Heaven Foundation; Andy McKaie, VP of catalog developmant and A&R, Universal Music Group Special Markets; John Brim, Chess Records recording artist; Phil Chess, co-founder, Chess Records; and Marshall Chess, president of Arc Music Group and son of Leonard Chess, cofounder of Chess Records.



"Deconstruct," and the "An American Werewolf In Paris" movie, Trauma Records act Bush recently filmed footage for the "Mouth" video. The track is the lead singie for both the album and the soundtrack. Film co-star Julie Deloy also appears in the video. Shown at the taping, standing from left, are Billy Poyeda president of Oil Factory Productions: Robin Goodridge, group member; John Hillcoat, director; Delpy; Gavin Rossdale, group member; Dava Parsons, group member; and Nigel Pulsford, group member. Kneeling, from left, are Glen Lajes--music, Walt Disney Motion Pictures Group, and ki. VP of product mana-Jim Martone, VP/GM of Trauma.

Chopin Cycle. Arebesque Recordings recently held a reception at the Performing Arts Center at the State Univer sity of New York (SUNY) Purchase in honor of planist Garrick Ohlsson. Ohlsson recently finished recording "The Chooin Works For Solo Plano," which was seven years in the making. Chopin's Etudes are due in October 1998, and his Mazurkas will follow in 1999. Celebrating the event. from left, are Marvin Reiss, president, Arabesque; Ohlsson; Adem Abeshouse, producer; and Christopher Beach, director, Performing Arts Center at SUNY Purchase.

Eder went from playing Lucy in Broadway's "Jekyil & Hyde" to appearing as Linda Eder, Atlantic Records solo artist, before a standing-room-only audienca at New York's Supper Club. There, Eder sung trecks from Atlantic Theatra Records' "Jekyll & Hyde: The Original Cast Recording" and her debut set, "It's Time." Shown backstage at the gig, from left, ere Vicky Germaise, senior VP, Atlantic Records; Frank Wildhom, composer of 'Jekyli & Hyde"; Eder; Ken Kregen, Eder's manager; and Ron Shapiro, senior VP/GM, Atlantic Records.



Cash Before Congress. Johnny Cash testified on behalf of U.S. recording artists at a congressional hearing in September on the World Intellectual Property Organization trade treaties. Cash and his wife, June Carter, also performed at the Ford's Theatre for a congressional audi enca the night before the hearings. Pictured at the hearing, from left, ere Hillery Rosen, president/CEO, Recording Industry of Assn. of America; U.S. Rep. Howard Cobla, R N.C., chairman of the Courts and Intellectual Property ommittee of the House Judiciary Committee; Cash Carter; end U.S. Rep. Ed Bryant, R-Tenn.

ten to the moon yet," says John Doelp, executive VP/GM st 550 Music and coexecutive producer of "Let's Talk About Love

Maybe not, but here on Earth, anticipation has been building since the unexpected late-summer announcement of a new Dion project before year's end. According to John Artale, director of purchasing for Carnegie, Pa.-based, 149-unit National Record Mart, "'Falling Into You' was one of our top three records of 1996, and it's still a ton 100 record for us. Lexpect the new Celine Dion to be our biggest record in the month of December

Exposure of the Streisand duet has already generated a "tremendous amount of consumer requests for the single and the project, Artale says. "Requests are unbelievable. I think the single is a stone-cold smash and expect that this will be one of the big records of

next year." "Celine's music has always worked great on Y100," says Al Chio, music director of WHYI Miami. "Our audience has been dying for this album because we've been playing both 'To Love You More' for the last four months and the Streisand duet, both of which are excellent songs. I am sure this album is going to do extremely well.

"We're expecting great things out of Celine," Dan Bowen, PD of WSTR Atlanta, echoes. "Celine has always been a very strong artist for hot AC, adult contemporary, and top 40. Putting [Streisand and Dion] together is certainly a departure from what we're used to from her, but it's phenomenal."

SATISFYING RESULTS

For Dion, an artist who rarely offers superlatives to describe her own work, the efforts surrounding this project have satisfied her in ways she admits she has never before brought into words. "This is the album of my life, she says, "I think I have reached musically what I have looked for in my whole

The U.S. version's 15 tracks were selected, produced, and recorded in the hasty period of two months, beginning in September (and were actually select ed from 22 tracks that Dion recorded for potential inclusion). Originally, she snd manager/husband René Angélil had vowed to take a year off following the successful run of and enduring worklwide tour for "Falling Into You. But when the label urged the couple to consider a new album before the holidays, "we said if we could get great songs, we would put out an album," says Angélil. "If not, we would wait."

Indeed, many in the industry were surprised by the decision to release another full-length project so soon after 'Falling's" saturation. In the U.S., that m debuted and remained in the top 10 for well over a year, producing thr hits: the No. 1 "Because You Loved Me" and top five "It's All Coming Back To Me Now" and "All By Myself

"The Beatles put out four albums in one year. The reason it worked has nothing to do with the length of time between albums," Angélii reasons, "If the material is good, the fans are going to like it. If you take four years between albums and the material is not good, it won't matter."

Long before the new album's gears were set in motion, though, the offers had begun streaming in. "We didn't try to go out and get the biggest star says Doelp. "One of the things that's important for Celine is to always be challenged. She wants to take her fans on new adventures, to new places, but never forgetting the soul. We always want to give them something they didn't expect; on this album, we have worked with people that have delivered great hits.

"Watching Celine work with peers such as David Foster, Walter [Afanasi eff), Carole King, and Barbra Streisand—and to see her not only inspire them on a creative level, but also on a human level-is actounding " cave Price Records/550 Music president (U.S.) Polly Anthony. "Her personality is so honest and real that it brings out the

best qualities in those around her. The Streisand connection was ignit. ed when she invited Dion to share a song after Dion performed the Bryan Adams/Streisand duet "I Finally Found Someone" at the Oscars last spri

"To be able to sing with Barbra Streisand one day has been a dream of Celine's since she was a little girl. She's always idolized Barbra and her abili-Doelp says. The label commissioned Dion's longtime producer David Foster, along with Linda Thompson and Walter Afanasieff, to write a sone for the pair. The result, "Tell Him," is an extravagant girl-talk dramafest with Streisand taking on the lyrical role of resssuring mentor to an uncertain Dion, who longs to tell a love interest of her passion.

Because of scheduling difficulties, the artists cut their vocals separately, with Streisand laying down her track in Los Angeles, and Dion in London. "When Celine listened to the playback in the studio for the first time," says Angélil, she immediately called Barhra to tell her how she felt. And she started crying. It was very emotional for every-

"The whole thing is unbelievable to me. It's a fairy tale," Dion says. "It took all of my concentration not to pass out. I almost lost it when I beard her voice Leould feel every breath coming from her, every stop that she was going to take, when she was going to sing soft. when she was going to sing strong. I understood exactly where she was going. Listening to her many times and seeing her movies. I felt like I knew her

in a way. And Streisand's take: "I think she was not only pleasantly surprised, but proud of Celine," says Vito Luprano, who served as the album's co-executive producer with Doelp and played the key role of signing Dion to Sony Worldwide (then CBS Records) in 1986.

"Tell Him" was released six ously to worldwide radio via satellite Oct 7 and hits retail Nov 4 On the Adult Contemporary chart, the song flies from No. 21 to No. 9 in this issue A video featuring Dion and Streisand side by side will be serviced by the end of October. The single will also appear on Streisand's upcoming set, "Higher Ground," to be released Nov. 4 on Columbia

MORE 'EVENT' TRACKS

The opportunity for Dion to work with the Bee Gees-whom she'd met previously in a Paris TV studio and at the World Music Awards—came about when Barry Gibb phoned Sony Music Entertainment president/COO Thomas Mottola, saying that the group was impressed with her vocal prowess and would like to pen a song for her. The end result, "Immortality," is arguably one of the Bee Gees' most gently embracing ballads of the decade, with signature background vocals from the Gibb brothers. It was produced by Afanasieff, 550 Music execs say the tune is targeted as a probable single.

According to Luprano, this time it was Gibb who shed tears upon hearing the song for the first time with Dion and camp in New York: "Barry said to us, 'It's incredible when a writer hears a song sung by a woman that makes it sound like she wrote it."

Dion, meanwhile, admittedly flabberyasted at the offer from another act she has admired since childhood, sava the gift of the song which illustrates enduring passion after a lover dies. has touched her deeply. "I cannot believe the Ree Gees wrote me a song They are so funny and very generous people," she says, "I have to go to bed with it at night and wake up and wonder if

Another event track on the album is Dion's pairing with songwriter King and legendary producer Martin for "The Reason." The latter met Dion when she was invited to be a guest on his BBC television show shortly after her Oscar performance. "They loved each other right away," says Doelp. "He said, 'Hey, let's do something together if we can find the right song

it's a dream."

When King then presented her song to Dion, "we knew right away that George was the natural person to do it." Doeln says.

In a video distributed by Sony promoting Dion's project. Martin describes the experience as "a high. I've always been enormously impressed with her. Celine was a hero and became a friend. I knew she could sing well, but she has this ability to put a wonderful human quality in the voice, and she understands the lyrics and the emotion of it so well."

CHARMED COLLABORATION

Martin, in turn, added his own twist to the production. "He was absolutely brilliant and such a pleasure," says Doelp. "He has a special way of using eal instruments in a pop setting King and Dion got on so well at the ession-which was the first for the slbum-tbat she ended up singing background vocals on "The Reason.

Dion agrees that the collaboration. ecorded at Martin's Air Studios in London, was charmed, "George is just such a gentleman; his charisma is so contle And the first time I met Carole I felt like she was a sister." The song, which she describes as a

ballad with an edge, gave her room to add a little grit to her traditionally silky stylistics. "It's a song that defines me so well," she says. "I don't see myself just recording ballads for the rest of my life A part of me loves to reach those rough notes and edgy ambiance, but still with so much emotion. This is a perfeet sone for that. It is definitely one of my favorites

Other tracks on the album also draw rom marquee-worthy talent. On "I Hste You, Then I Love You," Dion teams up for an operatic ballad with Luciano Pavarotti. The song was written by Tony Remis, a mutual friend of the pair and, according to Angelil, "the Frank Sinatra of Italy" some 20 years ago. Remis fused together an old song of his, "Never, Never, Never," with new lyrics that he wrote for Dion. It will be performed live for the first time pext June, at Psyarotti's annual War Child benefit show in Europe.

The second single from the album will be "My Heart Will Go On," the sweeping love theme to "Titunic," which arrives in theaters Dec. 19 and is one of the season's most-anticipated films. It written and produced by James Horner, who also wrote the movie's score. The song will be used in trailers for the movie and in the closing credits: it will also be included on an upcoming soundtrack as the only yoral out

The title track for "Let's Talk About Love," which discusses how love unites the human race, was written by fellow Canadian Bryan Adams, based on the melody of "Puisque Tu Pars," a song written in 1987 by Jean-Jacques Gold msn, who co-arranged Dion's 1995 "D'ouy" (known as "The French

Album" in the U.S.), "Let's Talk" was the last track recorded for the album and, in fact, replaced the original album title "The Reason." Dion also teams with Canadian

Corey Hart on the romantic ballad "Miles To Go," which he produced and wrote for her. And in a cut masterminded by producer Ric Wake, who worked with Dion on hits "Misled" and "Love Can Move Mountains, breaks bad with a funky iam she helped write-her first such credit-called "Treat Her Like A Lady." The tune features background vocals by Brown stone and a rap from Diana King. "It's the kind of song where you say, 'Wow, this is Celine?' " says Luprano. "She becomes part of the lyrics, of the style. She becomes the person in the song.

Also included are the Asian smash To Love You More," featuring violin virtuoso Taro Hakase, who lends a brand of savoir-faire scidom heard in pop music; a remake of Leo Saver's No 1 1977 hit "When I Need You"; and another epic from "It's All Coming Back To Me" songwriter/producer Jim

Steinman called "Is Nothing Sacred. In the label's two "growing markets" for Dion, Asia and Latin America, additional euts are planned as an extra stroke. Asian consumers will find the bonus "Be The Man," the theme song to an upcoming television serial there called "Eve." The situation is remi eent to that of "To Love You More. which was also a soap-opera theme in Japan. Both cuts were produced by

And in all territories except North America. Dion will reinforce her appeal to the Spanish-speaking marketplace with "Amar Haciedno El Amor." an original song written by Denise Rich. Billy Mann, and Manuel Benito. "We don't talk international or

David Foster

mestic with Celine," stresses Doeln. We talk worldwide. That has always been the strategy."

SPREADING THE WORD

With the album's track selection just completed Oct. 9, 550 now has in front of it the task of spreading the word before its worldwide release the week of Nov. 18. It doesn't look to be a stretch: Already, the Streisand duet has become a network news story in Canada (where, in Quebec, Dion is known as "Queen Celine"), while early press has garnered Dion slots on Entertainment Tonight," VH1, and ABC, in addition to the buzz at radio The November issue of In Style, me while, features an eight-page fashion spread on Dion. It is also likely that a "making of the

album" documentary will be assembled at some point for commercial release. since crews filmed each session along the way. Says Doelp, "Our intention was to allow a bird's-eye view of how real Celine is and how personable she is. With music being a purely ereative encury, when you see all the elements

come together, it's pretty inspiring. Meanwhile, unusually fervent praise has come from 550 Madison Ave., headquarters of Sony Music and its affiliated labels. Mottola calls the record an event, saying, "It's astonishing what Celine Dion has already achieved, both creatively and commercially, and to realize she is canable of much more.

She is a true superstar in every sense

of the word.

Adds Epic Records Group chairs Dave Glew, who signed Dion in the U.S. in 1989, "The first time I heard Celine Dion sing, when she was barely out of her teens, I was immediately taken with the extraordinary power of her voice and her enormous talent and noise Celine has now grown to be one of those rure talents who can touch the hearts of people around the world, no matter what language she's singing in

For Angélil and Dion, there is the usual predominance of humility and gratitude. "We had the advantage of getting the best songs of all the writers around the world," he says. "It was a great feeling to go back into the studio knowing that we had these opportunitios '

"I am aware that there are so many people helping me reach where I am today," Dion says. "Pavarotti and the Ree Gees and Barbra Streisand have been knocking on my door, not because I am Celine and a singer, but because there are magnificent people surrounding me and helping me reach where I am.

But she also gives herself a little credit, if in an offhand way: "I'm very proud of my voice. For all of those incredible people who wrote for me, my voice was ready to sing their songs. There was no time to have a cold, no time to feel tired because I traveled 12 hours in a plane, no time for my voice to feel dry today. I was so lucky that my voice kept going and going for six weeks. It was like, 'Celine, I'm ready for it. follow me

NEW PRIORITIES "If this must be the album of my life,

I wouldn't mind retiring on that, she adds. "I'd like to do some movies, have some children, record in other languages.

Indeed. Dion makes no hones about the fact that she next has her eye on acting and her heart on starting a familv. According to Luprano, she intends to make her next album the soundtrack to ber first starring einematic role. And Angélil eonfirms that a baby remains priority No. I, "It's our main goal in life. but unfortunately, it hasn't happened yet. We're trying," he says.

For now, there's the expected media blitz surrounding the release of "Let's Talk About Love"-including widespread morning and nighttime television appearances for Dion, major magazine and newspaper press, and several charity performances before year-end. Already slated are a November Neil Rogart Memorial Fund performance in Los Angeles to benefit children's cancer, leukemia and AIDS research and a UNICEF 50th anniversary extravaganza in New York in December.

Within the first quarter of 1998, there are plans for the recording of her next French-language album, then a worldwide tour is scheduled to start next summer, beginning in the U.S. in August, then heading across Australia, Europe, Asia, and back to the U.S. For Dion, such a nonston agenda is

business as usual, as it has been throughout her 16 years in the industry. And what matters most? As always, it's the music.

"I know I've sold 25 million albums and did some sold-out shows," she savs. "But I don't think about the success we are having in those terms. I'm just trying to be the best of me every day. hen I go to bed at night, I'm not wondering how many albums I sold today. I just want my peanut-butter toast in the morning.

JORGEN LARSEN'S UNIVERSAL MUSIC INTERNATIONAL EMERGES AS A GLOBAL FORCE

domestic repertoire.

Until 1994, Universal (then known as MCA Music Entertainment) had only a handful of international subsidiaries. while relying on licensing arrangements elsewhere. That year, un then chairman Al Teller, the overseas

expansion began. Aqua is a product of that strategy. The pop/dance combo was signed to ling Universal Music Denmark, and Larsen's team converted local popplarity into international success. At the same time. MCA Records went to work in the U.S., where "Aquarium" has sold 525,000 units, according to

SoundScan. It's just a happy coincidence that Larsen, too, comes from Denmark. Yet Aqua is not the only fish in his

sea. The group is prospering alongside other UMI successes, such as Spain's Rosana (her debut for the label has sold 1.3 million copies), Britain's Ocean Colour Scene (its label debut has topped 1.2 million), and Brazil's Claudinho & Buchecha (also a Universal debut, with 800,000 unit sales).

On a more modest scale, UMI has established beachheads of popularity for such talents as Camilia in Malaysia. Wa-Wa in Taiwan, and Moenia in Mexion Larson is also encouraged by the interest of Universal Music Group chairman Dong Morris in another Scandingvian property, singer/songwriter Espen Lind (aka Sway), whose single, "When Susannah Cries," topped the Norwegian charts earlier this year. He was the first local signing to Universal Music's company there.

"It's like an old-fashioned story explains Larsen, noting that Lind's career is in the hands of seasoned British manager Brian Lane, who knew Morris from his long tenure at Atlantic Records. "Sway sat down at the piano in Doug's office, played this song, and Doug said, 'Let's release this right away.' Gaining U.S. release for a Norwegian singer is very rare, as you can imagine.

AMERICANS ARROAD

Of course, Larsen's division is deliv ering the other side of the bargain: international hits for Universal's Amer ican roster. Most notable of these is No Doubt, whose Trauma/Interscope al bum, "Tragic Kingdom," has sold 4.75 million units outside the U.S. Another Trauma act, Bush, has achieved 1 million in non-U.S. sales for its latest release, "Razorhlade Suitcase," while the most recent alhums by Live. BLACKstreet, Beck, and the Wallflowers are close to the seven-figure sales column on UMI's books. Also encouraging is the Asian chart activity for Trisha Yearwood, whose "How Do I Live" may well be the first single by a Nashville star to top the Internati al Federation of the Phonographic Industry chart in Taiwan (Billboard, Sept. 27). 'Our market share at the time we

started this whole [investment] program," says Larsen, "was probably in the 2.5%-3% range." For Universal's fiscal year ending June 30, he adds, were prohably hetween 4.5%-5%. including our part of the BMG business." That is, UMI's sales in territories where it does not have its own subsidiaries and is licensed to BMG Entertainment International. "That 5% figare includes the first six months of fiscs 1996-97, which were incredibly tough for us, because of release patterns. We had a very low market share during that time." His estimate for the current year's market share: approximately 6%. That gives me reason to believe that our internal target, which we set sev-

eral years ago, is roughly right. We want to be on at least \$1 billion sales by the end of the year 2000." Since Universal's financial year was adjusted to July-June, Larsen now has until June 2001 to hit his billion-dollar benchma If it is achieved, the former Sony Music/CBS Records executive-Larsen worked at that company in Europe for more than 20 years, until heing forced out in 1991-will he

pleased. "When I joined MCA four years ago, we were doing something like \$270 million. From that to \$1 billion in eight years-it a not bad. It puts us up there at, you could say, the tail end of the hig boys." Among those larger lads is BMG. which has-through its worldwide li-

censing links with Universal-helped the latter become self-sufficient and. in effect, a growing npetitor. "I hope BMG will roast in hell," Larsen deadpans when asked about the transition of UMI companies from the BMG license deal to only

manufacturing and distribution. He's

ioking, of course. The true answer is that there's no BMG vs. Universal," he says. "It's a country-hy-country change: If they have an efficient setup and an intell gent head of their [local] company, it's been very smooth. In most cases, we have not had problems. But we do have places where the personalities are at odds or the local BMG executive takes [the change] very personally, and then

it hasn't been going very well.
"The only thing you can generalize about is that it's human nature," he continues. "If a salesman knows that six weeks from now he's not going to be selling someone's stuff anymore, he's not going to make a great effort on the last month's releases. So in all cases, we've probably seen a slight dip in the final months of the deal, and we've seen ourselves compensating for that in the early months of having our own sales force. So, in total, we haven't

BMG Entertainment International president/CEO Rudi Gassner was equally stoical earlier this year when ed the same question. Moreover, he said, the larger company has more than compensated for the reduction in Universal business-and done so, for the most part, with owned repertaine, thus enhancing BMG's profitability (Billboard, July 5). The deal by which BMG distributes and manufactures Universal product continues to run and expires in March 1999.

NEW AFFILIATES Several new UMI affiliates are

planned for the next 12 months. although Larsen prefers not to be spe cific. (Outside sources suggest South Africa and Chile.) "There will be three in the next 12 months, and there might be some in start-up mode that technically only begin in the next fiscal year, from July 1," Larsen says.

"We will probably go from our current 28 companies to 35-at most 37then probably call it a day unless something really dramatic happens. There are parts of the world where I know empetitors are moving in at quite a rapid rate, like some of the Eastern European countries, which I have absolutely no interest in. They're too small, and too shaky."

Larsen also prefers not to break out the UMI share of the Universal

group's total \$1.5 hillion in 1996-97 revenue, but informed observers suggest that it was approximately \$630 million, including revenue from the company's Japanese joint venture. Pretax profits are thought to be a few degrees north

of \$40 million. UMI employs approximately 950 people, by Larsen's count, compared with less than 300 three years ago. It recruited 24 sales forces around the world this year, adding 150 employees, and completed this program July 1 with teams in Brazil and France, July also saw the opening of new offices for the group's Latin American operations in Mismi. Under senior VP Jesus Lopez, this oversees UMI's regional activities-including companies in Argentina, Brazil, and Mexico-as well as



enue in the current fiscal year. It has approximately 120-130 cts (including a number of singles deals) on its roster worldwide and expects this to grow to around 150 hy mid-1998 I arean declines to reveal the specific scale of talent investment, but industry analysts estimate that the division has annually spent between \$12 million and \$15 million on gross A&R costs before recoupment.

MARKET SHARE

In terms of UMI's national market shares, Larsen singles out Canada with approximately 18%, where the Inerscope stable has made a significant contribution; Australia and New Zealand, with an 8%-9% rating; and Denmark, Norway, and Spain ("typically the ones where local artists have sold a lot") in the 6%-7% zone. "Most of the other ones are in the 4%-5% range currently, and a couple of countries, for various reasons, are below that." Universal Music Germany is showing

a year-to-date chart share of 2.8%, based on Media Control data, while the U.K. company has registered an upwardly mobile 5.6% market share in the third quarter Chart Information Network statistics. In the latter territory, "Marchin' Already," the second MCA album by Ocean Colour Scene, has been certified gold for sales of 100,000 copies, while Aqua's "Barbie Girl" opened for business on the singles chart the week ending Saturday (25) at No. 2. In Japan, the Universal Victor 50/50

joint venture continues. "We have a firm deal with Victor for another four years or so," explains Larsen. "We would be quite interested in speeding up our involvement in Japan, Also, because we have one of the lower market shares there, it is possible that hy getting rid of the more bureaucratic man agement-hy-board-of-directors approach-which you have, by necessity, in a joint venture—you could speed up the company's growth. It is reasonably successful; we'd just like it to grow at a faster rate. We are reviewing our options."

Universal Victor's market share is less than 3%. Its strongest domestic asset is the rock group Luna Sea, which has a new album due in December.

UMI's advance these past few years has been hard fought, Larsen acknowledges. "There are only two reasons why we've achieved that growth in spite of a flat total market, he says. One is, we finally got some international hits. The other is, we finally got some local hits. That's how simple this

"The coming of Doug Morris (in 1996] made an almost immediate impact on the company, because one of is first actions was to do the deal he wasn't allowed to do at Warner: the Interscope acquisition," he continues. "Interscope had two major attributes that we in international weren't totally aware of at the time: They were much hotter than we thought, and they were much wiser than we thought.

Interscope's rap roster had given UMI what Larsen calls "decent" sales. but rock properties such as No Doubt and Bush made the real difference. That really started around January. so we had the full benefit in the second half of our fiscal year." he says.

To these international hits were added national successes hy local artists. "Ocean Colour Scene's first MCA alhum was a million seller, for example," says Larsen. "Which for our competitors may not be a great achievement, hut it was for us. We've never had a U.K. group at No. 1 in the charts there, selling 1 million." The popularity of Rosana, who was signed by Uniersal Music Spain managing director Carlos Ituio, was extended to such markets as Argentina (album sales of 180,000) and Italy (100,000).

AQUA'S APPEAL

Aqua has been the consummate border-breaker, of course, powered by the universal novelty appeal of "Barhie Girl," but evidently is capable of selling -to a degree that has surprised some of Larsen's competitors. Universal Music Denmark managing director Jens-Otto Paludan signed the group; marketing director Niclas Anker helped develop its image and the "Aquarium" international marketing tools. Locally, the album has moved 285,000 units. "I think that's the second-highest

number in 15 years for a local artist in Denmark," comments the UMI chief. In neighboring Sweden and Norway, the record has sold 160,000 and 120,000 units, respectively. In the world outside the U.S., sales have exceeded 1.6 million. In the U.S., Larsen says, Morris took an immediate interest in Aqua and insisted on an early release. "Secondly, [MCA Records (U.S.) president] Jay Boberg saw the potential and put together an effective promotion and sales program that bore fruit immedi-ately," Universal Music Canada, meanwhile, has secured retail sales of

115,000 units for "Aquarium," according to SoundScan Business was not always so buoyant. Larsen recalls 1994, when the international division added a dozen companies-mostly in Continental Europeto its original quartet in Canada, Jana the U.K., and Germany, "With the

exception of three Geffen releases hy Aerosmith, the Eagles, and Nirvana. we had very little [American] product for about 21/2 years. It was very nerveracking, to have all these companies and nowhere to go." The savior proved to be strategic

marketing initiatives "We started that almost the moment we opened almost all our companies," says Larsen. "It was considered slightly controversial by some of our U.S. labels, because they hought we should be concentrating on [current] U.S. product. Of course, this was a concentration on American product, but in a different way,

Faced with a contemporary music flow from Universal's U.S. roster that challenged overseas markets. Larsen found necessity to be the mother of invention, "If we had not developed this

discipline very early, I don't know if all of our companies would have survived. At one point, strategic marketing rep ented 35% of his division's re-That percentage has dropped with the success of Interscope acts, he adds, "but mathematically, not in volume. It's still a major piece of our business: just under 30%

The sector has been tempered in the past 18 months, according to Larsen. by the overexposure of repertoire industrywide, especially TV-advertised albums. "They've all cannibalized each other." Even so, imaginative thinking can still pay dividends. "One album we have done particularly well with is 'The Tarantino Connection,' which was a spinoff from the 'Pulp Fiction' soundtrack. We got [Quentin] Tarantino to write the liner notes, let us use his ph tograph, and so on." The compilation's international sales: 440,000 units.

FOUR BUSINESS SECTORS

In the long term, Larsen sees his business divided into four sectors of roughly equal size. They are distinct he says, although there is some content overlap. "One sector is U.S. repertoire Two is strategic marketing, which is more about discipline than the origination of repertoire, and a lot of that will he IIS repertoire of course Three is domestic repertoire. And four is international repertoire, which would include, for example, the sales of Aqua and Ocean Colour Scene in Germany.

Using this calculation, Larsen suggests that almost two-thirds of the di sion's revenue will be derived from initiatives at the local level. "That's the way the trend is moving very rapidly right now."

The development of local strength, in artist development as well as in strategic marketing, has become all the more vital as the world consumes less American music than before-and less of the kind of rock that has, for many years. been a staple of the global business. "Rock'n'roll is not dead." Larsen, "but it's not in a particularly

healthy state. As an industry, we have somehow managed to keep the Wood stock spirit alive for 30 years and managed to convince generation after gen eration of teenagers that they should associate with a certain lifestyle, rebelusness and rock'n'roll."

This is no longer as attractive or relevant to young people around the world, in his opinion. "There is no youth movement today. If there is one, it's more about taking Eestasy and dancing your-self senseless on a Saturday night. Which is another reason why rock doesn't relate. It's a different type of music. In America, all the 'bair' bands disappeared; the heavy metal bands and now even some of the mainstream rock bands are having difficulty matching sales of their previous albums Rock's decline, dance music's fatigue and what Larsen calls the "implosion

of gangsta rap has produced "a vacuum in the continuity of our industry. In the short term, it's resulting in a little dip In the medium term the vacuum is very quickly going to be filled by a new hreed of artists." The executive auggests that a more melodic hase will underpin that new breed, "and in terms of origin, a lot more will come from local creativity. That's the easiest and mos natural kind of music, in a way which relates to your local record buyers "That's where I see a great opportu

nity for our industry, and for us as a record company. We've shown an incredible batting average [in the past four years), and if we can keep that up, we'll grow more rapidly."

Hot 100 Airplay.

Г			* * NO.1 * *	Œ	38	49	YOU WERE MEANT FOR ME
1	1	18	FLY CHARLEST SHEET I	38	39	6	DON'T GO AWAY OASIS (EPIC)
2	2	15	FOOLISH GAMES JEWEL CATLANDIC	Œ	45	35	RETURN OF THE MACK MARK MORRESON (ATLANTIC)
Œ	3	14	HOW DO I LIVE LEANN RIMES ICCRES	41	44	6	MAN COPPOLA CIT MINA
(I)	7	7	TUBTHUMPING CHOMBANAMAN REPUBLICATIVERSAL	42	41	13	EVERYTHING MARY J. BLIGE (NCA)
5	4	31	SENI-CHARMED LIFE THIRD EYE BUND IN LATERACECT	43	43	55	DON'T SPEAK NO DOUBT HERLIMAINTERSCOPE
6	5	22	PUSH MATCHBOX 20 (LAVA ATLANTIC)	44	42	30	BITCH MEREDITH BROOKS (CAPITOL)
7	6	24	QUIT PLAYING GAMES (WITH MY HEART) EACHSTREET BOYS LIVE)	45	32	7	CANDLE IN THE WIND 1997 ELTON JOHN GROCKET-MARI
Œ	11	15	WALKIN' ON THE SUR SMASH MIQUIN (INTERSCOPE)	46	46	9	SILVER SPRINGS FLEETWOOD MAC (PEPRISE)
9	8	25	ALL FOR YOU SIGTER HAZEL (UNIVERSAL)	47	47	13	EVERLONG FOO FIGHTERS I ROSWELLICAMTOLI
12	9	14	FAULA COLE SMAGO/WARNER BROS)	(40)	51	3	THE ONE I GAVE MY HEART TO MUTTAN ISLACICATION OF TUNITICS
Œ	12	10	YOU MAKE ME WANNA	46	48	48	LOVEFOOL THE CARDICANS THE APPRINCES TOOL CONTRETO.
12	14	9	4 SEASONS OF LONELINESS	(50)	55	6	SUMMERTINE THE NUMBER (DECREPTING
13	10	18	BUILDING A MYSTERY SARAH MCLACHLAN INCOMESTAL	(31)	52	6	FEEL SO GOOD MASE IRAD DOWN ARIST AN
Œ	18	10	ALL CRIED OUT ALLURE FEAT 112 HAVE MASTERSONNED	(32)	56	7	EVERYTHING TO EVERYONE EVERCLEAR (CAPITOL)
15	16	26	IF YOU COULD ONLY SEE TOMIC POLYCKINGALLY	53	50	8	ON MY OWN PEACH UNION IMUTE/EPICI
18	13	17	2 BECOME 1 SPICE GRES VARGING	(54)	71	2	ELECTRIC BARBARELLA
17	17	24	MO MONEY MO PROBLEMS	(52)	85	3	WHAT ABOUT US TOTAL ICA POEMASTA
18	15	28	HOW BIZARRE CMC INCUMMENCURY	(38)	64	2	THREE MARLENAS THE WALLFLOWERS INTERSCOPED
19	20	23	PLE BE MISSING YOU TO DOOR FART EAST OF THE BEST BETTER TO	57	54	8	GOT TIL IT'S GONE
20	19	34	SURNY CAME HOME	58	43	5	PHENOMENON LL COOL J IDEF JAMINI (PC LPE)
21	21	19	MEN IN BLACK WILL SMITH ICELLWEIN	(53)	69	2	3 AM MATCHBOX 20 (LEVELY TLANTIC)
22	25	5	BUTTERFLY MARKET CARTY (COLUMBIA)	(E)	68	2	HEAVEN NU FLAVOR (REPRISE)
23	22	6	SHOW ME LOVE	81	57	19	WRONG WAY SUBLIME IDASOUNE ALLEYINGAD
20	31	10	TAKES A LITTLE TIME	82	62	8	HITCHIN' A RIOE GREEN DAY O'DEPRISED
25	24	11	CRIMINAL FICHA APPLE ICLEAN SLATE/WORK)	63	58	2	TELL HIM SARE SELECTION TO MESOPOSSE
(3)	28	44	ONE HEADLIGHT THE WALLFLOWERS INTERSCORES	64	60	15	COCO JAMBOO MR PRESIDENT (WARNER BROS.)
27	27	47	BARELY BREATHING CONCAN SHER ATLANTICE	65	59	8	TDO GONE, TOO LONG EN YOGUE ILASTWESTEED
28	23	30	THE IMPRESSION THAT I GET	Œ	_	1	AS LONG AS YOU LOVE ME BACKSTREET BOTS LIVED
23	37	4	MY LOVE IS THE SHIHHI SHI HATCH THE TIME THAN SHIRET BITS.	67	63	13	I SAY A LITTLE PRAYER BURNER HOS (WORK)
Œ	36	9	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN 1952 N. L. M.L. W.	Œ	-	1	TOGETHER AGAIN
31	26	12	HONEY MASIAH CAREY (COLUMBIA)	Œ	70	2	WRONG NUMBER
Œ	34	14	LOVE YOU DOWN	78	81	3	R U READY SALT N'PEPA (RED ANTE ONDOR-ISLAN
33	29	36	THE FRESHMEN THE VEINE PIPE INCAL	on	12	2	MOUTH BUSH_SERLAMAINTERSCOPEHOLLYWOO
34	30	16	INVISIBLE MAN SE CECREES INCTOWN	072	-	1	BITTER SWEET SYMPHONY THE VERVE MICHUTAVISCING
35	35	44	CRASH INTO ME DAYE MATTHEWS BAND (RCM)	Œ	E	1	I WILL COME TO YOU HANSON I MERCURY)
38	33	25	DO YOU KNOW (WHAT IT TAKES)	Œ	-	1	SOCK IT 2 ME MED INSCREMENT CLIEFT FOR SARWE SCHOOL
37	40	9	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES & LEXTRACEGO	75	66	3	BEEN AROUND THE WORLD
c	Rec	ords	with the greatest airplay gains. © 1997 Br	Eboord/	3P1 1	Come	runications.
_			HOT 100 RECU	RRI	N	Ī	IRPLAY
ī	T ₁	3	I WANT YOU SEXACE CARDON COLUMBAD	14	17	35	COUNTING BLUE CARS
2	2	12	UN-BREAK MY HEART TONI BRAKTON (LAFACE/ARISTA)	15	10	5	6 UNGERGROUND SREAKER PRIMPS TOLEAN UPWIRGING
3	4	31	I LOVE YOU ALWAYS FOREVER DONNA LEWS (ATLANTIC)	16	13	31	WHERE DO YOU GO NO MURCY SARISTAS
ř	Ľ	1	LANDAN LEWS (ALLANDE)	ΙË	1.0	+	THE PLACE OFFICIAL

JI IUU NEGUI	nn:	П		INPLAT
(COLUMBA)	14	17	35	COUNTING BLUE CARS
Y HEART LAFACE (APISTA)	15	10	5	6 UNGERGROUND SHEAKER PRIMPS (CLEAN UPWINGIN)
LWAYS FOREVER	18	13	31	WHERE DO YOU GO NO MERCY (ARISTA)
I'M SORRY ROTERA LA ACEMISTA	17	15	54	RECAUSE YOU LOVED ME
(LOVE) WEST/EEG)	18	20	18	HEAD OVER FEET ALANS MORSSETTE (MAYERICK PEPRISE)
LL VARNER SUNSET RELIERTO	19	18	54	IRDNIC ALANS MORSSETTE (MAYERICK/REPRISE)
OULD DO YOU GOOD	20	24	31	IF IT MAKES YOU HAPPY SHERYL DROW (MAN)
NCE AS INTERSCOPE)	21	-	1	G.H.E.T.T.Q.U.T. OWNGING PACES IBIG BEAT INTLANTIC
LL THE COWBOYS GONE?	22	21	3	SAY YOU'LL BE THERE SPICE GRES (WHOM)
AN FLY ER SUNSET/ATLANTIC/ANE)	23	25	54	ROLL TO ME DCL AMBTRI (ALM)
T THE GIRL (ATLANTIC)	24	16	10	CALL ME
WORLD REPRISE	25	23	6	I WANNA BE THERE BLESSID UNION OF SOULS (EMICAPITOL)

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	TITLE (Publisher - Licensing Org.) Sheet Music Dist
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Hot 100 Singles Sales.

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٦			* * NO. 1 * *	38	30	5	TUBTHUMPING CHOMERAWAYER REPUBLICUMINERSALI
1	1	4	SCHEMME MOUTHS HOW CHOLE IN THE WHO THE	39	34	16	GOTHAM CITY & KELLY LIND
D	2	11	YOU MAKE HE WANNA	40	36	14	DO YOU LIKE THIS ROME HE TO LURE (RCA)
3	3	6	4 SEASONS OF LONELINESS	1	45	5	VALENTINE MATTINA MCERIDE IRCAD
4	4	20	HOW DO I LIVE	42	44	9	NO TENGO OINERO
30	7	10	MY LOVE IS THE SHHH!	3	89	44	FOOLISH GAMES YOU WERE MEANT FOR M
D	6	10	ALL CRIED OUT ALLURE FEAT 212 (TRACK MASTERS CRIVE)	44	42	11	AFTER 12, BEFORE 6
D	8	5	THE ONE I GAVE MY HEART TO	45	40	25	IT'S YOUR LOVE THE MICERAW (WITH FACTH HILL) (CUPIE)
8	5	8	HONEY MARIAH CAREY (COLUMBIA)	46	41	15	SOMEONE SWY FEATURING PUFF DADDYD (RCA)
D	9	9	BUTTA LOVE NEXT (ARISTA)	47	39	25	ESPN PRESENTS THE JOCK JAM VARIOUS ARTISTS (TOMMY BOY)
D	-	1	MY BODY	48	47	14	COCO JAMBDO MR PRESIDENT (WARNER BROS.)
11	10	9	YOU SHOULD BE HIRE DON'T WASTE YOUR TIME BRIAN MCKNIGHT FEAT MASE CHEMICIPA	43	48	22	DO YOU KNOW (WHAT IT TAKES)
12	11	10	WHAT ABOUT US	50	45	18	C U WHEN U GET THERE
13	12	4	LOVE GETS ME EVERY TIME	31	51	4	HEAVEN NO TLAVOR (REPRISE)
14	13	9	I CARE BOUT YOU MLESTONE (LAPACE/ARISTA)	32	57	3	THE REST OF MINE TRACE ADMINS ICAPITOL NASHVILLED
15	15	9	I MISS MY HOMIES MATERIA FOR PART CHIEF SHOOKE NO CAMPRORTS	53	52	Б	PLEASE DE MALDIS (EPID)
18	17	15	INVISIBLE MAN 98 DEGREES (MOTOWN)	54	43	7	ME AND MY CRAZY WORLD
Œ	32	3	SOCK IT 2 ME MIST MISSEMANT BLICT FOR SARWI BARWITERS	35	=	1	50 6000 Divina (Cupdica)
18	14	19	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS UNIT)	56	49	26	G.H.E.T.T.O.U.T. CHANGING FACES (SIG BEAT/ATLANTIC)
19	18	16	UP JUMPS DA ROOGIE	32	67	2	LEGEND OF A COWGIRL
20	15	14	MO MONEY MD PROBLEMS	58	56	4	YOU'RE THE INSPIRATION PETER CETERA FEAT AT YET INVER NORTH
2D	22	3	IF I COULD TEACH THE WORLD	59	50	15	ALL FOR YOU SISTER HAZEL (UNIVERSAL)
22)	-	1	FEEL SO GOOD MASS ISAD BOWARISTAN	60	59	6	THE WAY THAT YOU TALK
23	19	21	PLL BE MISSING YOU PUT DOOR L'ENTE PING FLE GAS SOLUMETO	61	55	24	SAY YOU'LL BE THERE
20	24	6	EVERYTHING MARY & BLACE INCAL	GZ	-	1	I DON'T WANT TO WAIT PAULA COLE IMAGOWAINER BROS.)
25	20	17	NOT TONIGHT DE RM DESCRIPTION OF BOTH	83	65	10	AROUND THE WORLD DAFT PERK (SOMAYIRGIN)
(E)	33	4	THEY LIKE IT SLOW	и	63	9	DON'T SAY JON B (TAB YUM/150 MUSIC)
27	21	12	2 BECOME 1 SPCK GRALS (VIRGINA	85	68	3	GO AWAY LORRE MORGAN (BNA/RCA)
28	25	7	AVENUES STIGET ONE ALL STANS BUT THE VIEW OF HAVE WASTE	88	61	20	LOOK INTO MY EYES
3	28	9	BUILDING A MYSTERY SARAH MCLACHLAN IN LITTMERS, ARBSTAL	67	73	2	DON'T GO LE CLIOX LOUDIRCA
30	23	8	YOU LIGHT UP MY LIFE	68	62	10	AS WE LAY DANA HONY MERCEDES LAFACE WRISTA
M	35	5	LAST NIGHT'S LETTER	18	54	12	ALL I WANT 702 (BV LOMOTOWN CAPITOL)
120	37	5	CRIMINAL FIGNA APPLE IELEAN SLATE/WORKS	70	66	8	I'M NOT A FOOL
33	29	10	BACKYARO BOOGIE	71	58	14	TO THE MOON AND BACK SAVAGE GARDEN COLUMNIA
-	38	4	TOO GONE, TOO LONG EN VOCUE HASTWESTIEEGO	72	72	14	I SAY A LITTLE PRAYER
Œ			HAVE A LITTLE MERCY	72		1	ON MY DWN PEACH UNION (MUTE/SPIC)
	31	11	4.0 (SAVYKPERSPECTIVE/ABM)	MA			
14) 15 16	31 27	18	SEMI-CHARMED LIFE THIS CYE BUND IS LIKENOVEGO	74	71	34	FOR YOU I WILL MONCH IS NO TAKING SURSCHILLANDO

Denomination of the general coarse good of 1997, and the general coarse good of 1997,

50 YOU LIGHT OF MY LIFE CLOB, ACCION TOUGHTS AND CANDAIN AND CANDA

4 3 3 HARO TO SAY 5 7 17 DON'T LET GO 8 5 2 FOR YOU I WI 7 6 4 A CHANGE WI 8 - 1 THE DIFFEREN 8 9 9 WHERE HAVE A

10 8 13 I BELIEVE I C

12 M 25 CHANGE THE WORLD 13 12 12 EVERYDAY IS A WINDING ROAD



by Theda Sandiford-Waller

BRIGHTER THAN 'CANDLE'. This week, you'll notice that the titles on Ellon John's chart-topping single have been flipped on the Hot 100 and Hot 100 Singles Sales to reflect that "Something About The Way You Look Tonight," which is No. 30 on Hot 100 Airplay, has surpassed airplay of "Candle In The Wind 1997," which high 524 56 on that chart.

die In The Wind 1997, "which slips 32-45 on that chart.

In March, Billodard revised the double-Aedie polesy, Our Hot 100 and Hot R&B Singles charta work list a second song unless it gete enough airplay to reach at least No. Too the component airplay chart. If may week the second song's airplay points overtake those of the first A-side, that ong is listed first, and its airplay points will be factored into the single one work art ranking, replacing, those of the original song. The ranking in any week is determined by adding the single's sales points to the dominant song a pairplay points.

FAST TRACKS: Did concess any fac '800 are beach Ownen Durants '800. At 100 might, '810 feet Charless' (1994), '810

for its 82% unit gain. The single leaps 32-17 on Hot 100 Singles Sales with

scans of 32,000 units

BAD BOY DOES GOOD: While the bow of Mase's "Feel So Good" (Bad Boy/Aries) at No. 25 marks the rapper's first official Het 100 single, be in an Boy/Aries at No. 25 marks the rapper's first official Het 100 single, be in an own for the part of the part of the part of the Noterious Ball. The Part Disadys "Cont." Note by Hedd Me Down" and the Noterious B.LG. "Me Money Mo Problems" (Ooth Bad Boy/Aries). Mase trage not the No. 20 tills, Brian McKeights" "You Stoold Be Mine (Don't Waste Your Time" (Mercury), and appeared on the Paff Doddy allom out Waste Your Time" (Mercury), and appeared on the Paff Doddy allom out though "Feel So Good" in Mase's first single, his billed appearances to though "Feel So Good" in Mase's first single, his billed appearances are read by singles centered that he will read his in Billionard's Year in Music and London and Control of Songiet Songiet (Songiet Songiet Song

By ANY NAME: At No. 53 on the Hot 100, "Valentine" by Martina McBride with Jim Brickman (RCA) is actually a double-A-sided single. The other truck, "A Broken Wing," is dishingli Ref County Singles & Tracks. The single, bowever, appears on the Hot 100 as "Valentine" because Broadcast Data Systems is still detecting spins at Al Cradio I fover from when the song was worked by Brickman's label, Windham Hill. Country stations do not report to the Hot 100.

NEXT: Spice Girls' "Spice Up Your Life" (Virgin), from their sophomore album, "Spiceworld," arrived at retail Oct. 21 and will bow on the next issue's Hot 100.

BUBBLING UNDER SINGLES

2	3	¥	ARTIST (LABEL/PROMOTION LABEL)	Ĕ	13	1 2	ARTIST (LABEL/PROMOTION LABEL
1	13	3	DJ KEEP PLAYIN' IGET YOUR MUSIC ON: TVETTE MICHELE ILOUDINGA	14	6	3	NEVER WANNA LET YOU GO ASSOLUTE IDEF JAMMERCURY)
2	14	3	DEJA VU LORD TARIQ & PETER GUNZ (CODEINE)	15	-	ı	WHAT IF I DO MINOY INCOREADY (BINATICA)
3	5	3	KISS THE RAIN BILLY MYDRS (UNIVERSAL)	14	22	2	RISE VERONICA FEAT FAT ICE DI O.L.A.IIS
4	15	2	BABY YOU KNOW THE CLASS ISLUBAL SOULFREEWORLDS	1)	-	1	I'M AFRAID OF AMERICANS DAVID BOME (1964N)
5	7	2	DON'T STOP THE MUSIC PLAZA (DEF JAMMERCURY)	Ц	17	7	SHUT UP AND DRIVE CHELY WRIGHT DICK NASHMILLD
•	3	2	GET IT WET TWISTE EDISATOR'S WEYING BEATMILANTICS	18	-	1	MUCH SETTER CLIS 69 FEAT SUEWINE PALMER (TWIST
7	4	6	THE JOINT EPMC (DEF JAM/MERCURY)	21	1-	1	KISS YOU ALL OVER NO MERCY (ARISTA)
•	2	4	OF HOUTER HOT IN IT FOR LOVE) I'M OUTTA HERE HEAL MICCOT LANSTAL	21	21	22	ALIVE PEARL JAM (EPIC)
,	16	2	MAN SCHIND THE MUSIC GREN PLATENT TERM RELY BE MANNIERSCOPE	Z	8	8	LOVE SENSATION 911 GABANY/RGM0
10	10	2	YOU DON'T SEEM TO MISS ME PAITY LOVELESS REPICT	21	23	9	CRAZY MARK MORRISON (ATLANTIC)
11	1	10	LOVE IS THE RIGHT PLACE BRYAN WHITE GASTLUMEED	24	11	7	YEAR YEAR YEAR SINONE HINES (EPC)
12	-	1	ALL OF MY DAYS DWINGS FACES FEAT AN 2-1945 BEATATLANTO	25	E	1	IN HARM'S WAY BERE WHANS (AFLANTIC)
13	9	5	YOU WALKED IN LONESTAN (EMATICA)	But	oblang ch ha	Und	er lists the top 25 singles under No

WARNER VIDEO BREWS EXTENSIVE ANNIVERSARY EFFORT

(Continued from page 6)

all four "Batman" movies.

The first wave of approximately 60 75th-anniversary titles will be rolled out beginning Feb. 3. The titles are grouped under the general heading of "Award Winners" and include "Cabaret," Goodfellas," "Mister Roberts," "Char" (Charter, before the "Charter, and the content of t

Winners" and include "Cabaret,"
"Goodfellas," "Mister Roberts," "Chariots Of Fire," and "Cool Hand Luke."
MGM's "Casablanca," "Key Largo,"
and "Life Of Emile Zola" are also included in the package.

Horak says the theme was chosen to take advantage of publicity driven by the Academy Awards and other award shows that typically air during the first quarter.

On May 19, about 120 action/adventure titles will begin hitting stores to coincide with Father's Day, which bas become an important retail sales period. Some of the titles in that collection

become an important retail sales period.

Some of the titles in that collection are the "Lethal Weapon" series, "Blade Runner," "Rio Bravo," "Mad Max," and Clint Eastwood's "Dirty Harry" series.

Also in May, Rhino Records will release a four-CD boxed set celebrating the music of the studio.

the music of the studio.

The project, initiated by the Warner
Music Group, will "span the era from
Fanny Brice to "Space Jam," "says
Rhino label manager for movie music
Julie D'Angelo. The boxed set will be
priced at \$59.98.
Third-quarter video releases, rolling

out July 28, will focus on family entertainment films to capture back-to-school sales. Both theatrical and non-theatrical titles are in this collection, such as "A Little Princess," "Ace Venturs: Pet Detective," and "Wild America," as well as the Olsen twin: "How The West Was Fun" and Looney Tunes titles. The fourth-quarter slate, arriving Ct. 13, will be under the general head-

ing of "Box Office Superstars." The fourth quarter is traditionally the time when hit videos arrive in stores for the holiday selling period. Titles in this collection include "The

Bodyguard," "Deliverance," "Bonnie And Clyde," "The Jazz Singer," and the "Superman" series. Horak says the titles were selected

horak says the titles were selected based on their quality and commercial appeal.

"We've tried to provide a balance be-

tween the historical nature of the films and what would appeal to consumers," says Horak.

All the films selected have a proven

sales record, Horak says, and that will be heavily emphasized to sell the program to retailers. Another incentive will be lower prices on select titles in the promotion.

For example, about half of family titles will be reduced from \$19.98 to \$14.98 for the first time. However, the pricing will only be available for an eight-week period starting on the titles! July 28 street date, according to VP of sales Ron Sanders.

Retailers can choose to participate in any number of the quarterly themed promotions. Dealers who commit to more will receive generous trade allowances, Sanders says.

allowances, Sanders says.

Those incentives include extended dating, discount pricing, and larger return allowances, be says.

The company expects to ship more than 20 million combined units through the promotion.

Some repricings on current and

future rental titles will enter the 75thannivernary plan.
Those titles include the upcoming rental "Conspiracy Theory" and "Contact," both of which will be a secondquarter repricing, and the current theatrical "LA. Confidential," which will.

be repriced for the fourth quarter.

Warner will also put the December

theatrical "Midnight In The Garden Of Good And Evil" in the 75th-anniversary promotion as a fourth-quarter repriced rental.

In order to create maximum aware-

ness, Turner Original Productions will create four one-hour documentaries, which carry the same theme as the quarterly video promotions.

The documentaries, which are being

co-produced by David L. Wolper, will sir on various Turner networks in concert with the street dates of the themed Warner's theatrical division will pitch in with several rereleases, including "Enter The Dragon" in February and "The Exorcist" in May, according to Horak.

A theatrical rerelease of "The Music Man" is tentatively scheduled for the fourth quarter, be says. The film division is also setting up

classical film festivals in major markets that will include screenings of such movies as "The Jazz Singer," "Blazing Saddles," and "The Adventures Of Robin Hood."

RAZOR & TIE TO LAUNCH CANADA'S EAGLESMITH

(Continued from page 10)

"My friend Robert Earl Keen calls my music y'alternative," says Eaglesmith, who notes that his lyrics often echo themes in country music but are delivered with rock attitude.

In 1993, he came to Nashville to look for a publishing deal. He connected with Bluewater Music and publisher Brownlee Ferguson, who started Vertical Records as a platform for Eaglesmith's music. The result was Eaglesmith's 1996 album "Drive-In Movie which won a Canadian Juno Award in the traditional-roots category. According to Ferguson, the label is used as a marketing tool to expose Bluewater writers," provided Eaglesmith the opportunity for wider touring, and was a springboard for his deal with Razor & Tie. Eaglesmith remains with Bluewater for publishing. "Lipstick, Lies And Gasoline" show-

"Lipstick, Lies And Gasoline" showcases Englesmith's unique voice and insightful songwriting. The songs are filled with interesting characters drawn from a variety of situations. The inspiration for "Seven Shells" came from a man Englesmith sat next to on a plane who was drunk and talked about has who was drunk and talked about has "Spookin" The Horser" is about a man whose woman is on the brink of breaking free of the relationship; the singer says of her, "You're spookin the lipstice."

says or ner, " now e spoots the norses, and you're scaring me."

"I just liked the idea of this guy sitting there thinking about this woman,"
Eaglesmith says. "I really like that edge-of-town kind of thing."

eage-oi-town kind of thing."
Eaglesmith says he wanted this record "to sound like truth. When you go there, you can't argue. It took a long time to make this record because of that

time to make this record because of that ... but you can tell in the first three seconds (if an artist is singing the truth), and the truth ain't always pretty." Eaglesmith's dedication to truth in

bageleanth's occated for further his art has earned him an enthusiastic following. Among his supporters is Laura Hopper, PD/music director at triple-A KPIG Montercy Bay, California. Hopper says the station has played his music in the past and is currently playing "106," "Pontiate," and "Spookin" The Horses" off the new album.

"If our format still breaks records I.

"If our forms tail breaks records, 1 hope they'll break this artist and support him," says Hopper. "I think the whole album is very strong and lots of fun. Fred doesn't fit into any particular mold."

Lis Opolea, national director of promotion for New York-based Razor & Tie, says the label is getting "terrific reception" to Englementh's new music from radio. The label has serviced the entire album to triple: A and alternative country stations and is getting airplay cross the country, with strong support at WXPN Philadelphia and WFUV New York

Chenfeld says playing to Eaglesmith's strongest suits will be key in at p

marketing the album. "He's an incredible live performer, and concerts will be a big part of this thing," Cherlfeld says. "He's being booked by Monterey... and be's going to be on the road all year and into next year. He'll be on his own and opening for people. I've yet to see anybody walk out [of a show] and not be interested in him. I think there is going to be tremendous word-of-mouth."

Chenfeld anys another of Eaglemith's assets is that he can work well with a wide variety of acts. "We have a couple dates set up with Johny Cash, and what I like about Fred is that he case and with the Cowbo, Jundon." Plane also call for a major push at case and with the Cowbo, Jundon." Plane also call for a major push at independent music retail outlets, according to national sales director. Don Brody, Posters and other point-ofpurbase materials will be available, he say, and listening-post placement will

Additionally, Eaglesmith will be making visits to one-stops, including an early November performance at Valley Record Distributors in Woodland, Calif.

SNOOP SUED (Continued from page 6)

where the band was to play (Billboard Bulletin, Oct. 23).

"As required by contracts and is customary in the industry," the suit contends, Richardson was "required to provide a variety of services to Broadus and his band." She picked up and

transported the packages.

Richardson, the suit says, was shocked when federal, state, and local law-enforcement officials were on hand to meet her at the Flava club.

She was searched, handcuffed, arrested, and taken for questioning to the Petersburg city police station. However, after being subpoenaed and later questioned further by authorities, Richardson was not charged. (No charges against any of the parties were filed in the incident.)

According to the suit, the two packages she carried in her car, and one intercepted by police, contained a total of seven pounds of marijuana. It also alleges that "one or more of the packages picked up by Richardson were specifically addressed to Broadus."

The five counts of the lawsuit, which

alleges that Richardson suffered "embarrassment and humiliation," are fraud, deceit, breach of contract, negbgence, and false imprisonment. The suit contends that because mar-

ijuana is illegal, "defendants had a duty to disclose the material fact of the packages' illicit contents to the plaintiffs." A spokesman for Death Row and label legal counsel David Kerner both said they had not yet received copies of the lawauit and thus had no comment at press time Billboard HOT 100 SINGLES COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-DIVINED BY STREAM STORMS, TOP 40 PRADIO AIR-DIVINED BY STREAM STORMS, TOP 40 PRADIO AIR-DIVINED BY STREAM STORMS, STORMS, STORMS, TOP 40 PRADIO AIR-DIVINED BY STREAM STORMS, ST

BILLBOARD NOVEMBER 1, 1997

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WEEK	VEEK	2 WKS AGO	WINS ON	TITLE PRODUCTR GONGARITOR *** NO. 1 ***	MEAK POSITION	THIS	UAST	2 VARS AGO	WKS ON CHART	TITLE ARTIST PRODUCER (SCHOWRITER) LABEL 4 HUMBER/PROMOTION LIBEL	PEAK
				*** No. 1 ***		50	44	40	8	YOU LIGHT UP MY LIFE ◆ W.C. RIMES, C. HOWARD, M. CURB 1; BROOMS) CL. (D) FG. CURB 79027	34
1	1	1	4	SOMETHING AROUT THE WAY YOU LOOK TOWGHT CAMOLE IN THE WIND 1997 A 4 WIND ATM. 1 \$ \$1.70% (JOHN) C. THOMANS G. MARTIN (E. JOHN), TAUPING.	1	(51)	54	59	5	LAST NIGHT'S LETTER ← K-CI & JOJO LSTEWART K-HALLEY & STEWART L STEWART ID-ID-IM-IT ID-IM-IT ID-	51
3	7	3	11 .	Chromatic Augment Lower Turker O'UN MAKE ME WARMAN, A. LOWIN LOWER ME CONTROL METERS AND A C	2						
3	3	4	20	HOW DO I LIVE ▲ CHOWNED W.C.RIMES,M.C.URB.(D.WARREN) C.(D.(D) (V) CURB 73022	3	(52)	61	61	4	THE STATE OF THE S	52
4	4	7	6	4 SEASONS OF LONELINESS ▲ ◆ BOYZ II MEN JAM/T LEWIS II MARRIS BLT LEWIS! 00: 00 100 100 MOTORIN 860584	1	(53)	61	67	5	VALENTINE MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN	50
3	5	7	10	ALL CRIED OUT N CHECK WARRANGERT AN ROOMEY STULL FORCE ON CHECK WARRANGERT AND ROOMEY STULL FOR FORCE ON CHECK WARRANGERT AND ROOMEY STULL FORCE ON CHECK WARRANGERT AND ROOMEY STULL FORCE ON CHECK	5	54	46	46	11	HAVE A LITTLE MERCY	- 41
3	9	12	10		6	55	51	53	16	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING") O DIANA KING A MARKE IS REPORTED TO ME TO SEE THE PROPERTY OF THE PR	31
D	8	9	49		2	(56)	NE	N Þ	1 1	PHENOMENON \$ COMPANY OF THE COMPANY OF THE COMPANY OF THE CORNER OF TH	5
8	7	6	19	QUIT PLAYING GAMES (WITH MY HEART) M MARTIN & LUNDIN ON MARTING CRICKED WITH MY HEART) M BACKSTREET BOYS (CHIEF TO MY 1995 4245)	2	57	52	47	14	OO YOU LIKE THIS • ROME	3
9	6	5	8	B ASCINIC POLIUMO LIMENTE, PORTO EL CIDIATANTO ENCIL. QUILT PLAVINO GAMES (WITH MY HEART) A PACKSTREET BOYS. CO DI ITI PLAVINO CAMES (WITH MY HEART) A CO DI ITI DI INI EL AVAS CO DI ITI DI INI EL AVAS L'INDERICA INAM-DIRI (18/08) W 1001-1008 (ANDIS LORGICA ROMANIA (18/08)) CO WITH CAME TO AREA CO WITH CAME TO COMMAND THE C	1	58	53	51	16	OO YOU LIKE THIS C. SHALLE REGION MERRITTIN COORS Y MERRITTIN COORS OF THE COORS OF	9
10)	11	19	8	TUBTHUMPING CHUMBAWAMBA CHUMBAWAMBA CHUMBAWAMBA CHUMBAWAMBA CHUMBAWAMBA CHUMBAWAMBA	10	59	55	43	9	BARBIE GIRL ◆ AQUA	1
11	10	8	18	TOTAL THE PROPERTY AND	4	60	56	52	7	THE STATE OF THE S	5
12)	14	18	5	THE ONE I GAVE MY HEART TO ◆ AALIYAH	12	(61)	63	76	3 1	SO HELP ME GIRL • GARY BARLOW	6
13	15	13	9	BUILDING A MYSTERY	13	62	62	62	6	DON'T GO LE CLICK FEATURING KAYO	6
14	12	10	16	MO MONEY MO PROBLEMS . • THE NOTORIOUS B.L.G. (FEAT, PUFF DADDY & MASE)	1	(3)	67	71	6	BRINNER SABULIGA SABULIN A SAPPLEGATE) ICI IDI (TI (CI IDI (TI (CI IDI (TI IDI CI IDI (TI IDI CI IDI CI IDI CI IDI CI IDI CI IDI (TI IDI CI IDI CI IDI CI IDI CI IDI (TI IDI CI IDI CI IDI CI IDI CI IDI CI IDI CI IDI (TI IDI CI	6
15	13	11	12	2 BECOME 1 ● SPICE GIRLS	4	64	64	66	10	AROUND THE WORLD © DIST PUNK DAFT PUNK	6
16)	20	20	10	WHAT ABOUT US (FROM "SOUL FOOD") ◆ TOTAL	16	85	58	57	18	T.BANGALTERG DE HOMEN-CHRISTO (EBANGALTER G. DE HOMEN-CHRISTO) (C) (D) (T) SONA 38608 VRON C. U. WHEN U. GET THERE (FROM "NOTHING TO LOSE") ◆ COOLIO FEAT, 40 THEVZ.	1
17	16	14	21	THIS MISSING YOU ▲* PUFF DADDY & FAITH EVANS (FEATURING 112)	1	66	NE	_	10	ROMEO (A NEY, D. ALDRIDGE, H.S ÉRAUSHTER, M. STRAUGHTERC C: (0) (1) (1) (0) TOMMY BOY 7785 ■ LOO ◆ LISA LOEB	6
18	18	16	17	SCOMEG STEVE J. STING, T GATHER F EVANSI IND. TH. IND. TH. IS IND. BOY 79097-WARSTA ALL FOR YOU SISTER HAZEL	11	87	60	58	11	AFTER 12, BEFORE 6 C: (C) (G) (SFFEN 19416 ◆ SAM SALTER	5
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20	19	17	9			70	79	93	3	DAVINA (DAVINAL DWG) (C) (D) (D) (D) (D) (D) (D) (D) (D) (D) (D	7
_			_	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT, MASE SCHOOLS JAMES STRANGE AND CONTROL OF STRANGE ST	17	_	_	-	-	DAMAGE	1'
21)	21	21	9			1	71	81	5	R ZANTSON, T. MASELDEN P. GPEENE (T. MASELDEN) (C. 0) EPIC 78656	7
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24)	24	24	6	CRIMINAL	24	74	65	65	7	THE WAY THAT YOU TALK JOURN LOURS CASTLON BIANT JAGGED EDGE FEATURING DA BRAT & JO JOURN LOURS CASTLON BIANT (○ (D) (T) (○ 50 50 D0F 78639 COLUMBIA	6
25	17	15	17	INVISIBLE MAN	12	75	NE	_	1 -	PM NOT A PLAYER MINNESOTA IC RICE, MIRCHARDSON, K. GAMBLE, L. HUFF) ← BIG PUNISHER (C) (D) (T) LOUD 6451 DIRCA	7
26)	NEV	V 🏲	1	DI ALLAMBY ID ALLAMBY L'BROWDER A POBERSON: 00 IDI EASTWEST 64032/5EG	26	78	75	80	11	FREE LIFTH NATE LIFTHNISTEEN, CAFONE TO NATE, LIFTHNISTEEN, CAFONE) KI IT) OG STRICTLY RHTHM 12312	1 7
_			3 6			\overline{n}	17	92	3	YOU'RE THE INSPIRATION ◆ PETER CETERA FEATURING AZ YET DHUFT P CETERA M CETERALD / CETERA (C) (D) RIVER NORTH 163018	7
27)	40	55	3	SORN 15 MAN STATE OF THE STATE	27	78	78	85	4 :	ALRIGHT JAMIROQUAL JAXYA 510NE IE,HARRIS_JKAY,C 540TH) CI (D) (T) WORK 78703	1
28	25	31	4	LOVE GETS ME EVERY TIME SHANIA TWAIN SCHOOL IS THAN RULLANGE) CHOLON MERCURY 566062	25	79	70	68	10	DON'T SAY ON JOHN M NELSON (I POSINSON M NELSON D SPENCER) (C) (D) (T) (0) YAS YUM 7861 4:550 MUSIC	6
29)	NEV	V >	1 -	FEEL SO GOOD (FROM "MONEY TALKS") ◆ MASE DAKAUTTES COMES TO CREAT RELICENCES AND THE STREET STREET. STREET.	29	80	68	64	12	TO THE MOON AND DAKE THE MOON AN	5
30	27	27	9	I MISS MY HOMIES ◆ MASTER P FEATURING PIMP C AND THE SHOCKER MO B DICHARD COELL IMASTER P, PAMP C, THE SHOCKER! (C) (D) (T) ND LIMIT 53290/PRICRITY	25	31	81		2	YOU'RE NOT ALONE RIANDRAPHH I SELLET IT SELLET IT SELLET IT SANDRAPHHO OTHER PROPERTY OF THE	8
31)	31	42	- 3	IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY OUR PRINTINGS 6344/TELATIVITY OUR PRINTINGS 6344/TELATIVITY	31	82	69	73	15	TO THE MOON AND BACK SAVAGE GARDEN C FISHER ID HAVES, D JONES OC IQUITY OF ICH COLUMBIA 78576	3
32	26	26	17	SUNNY CAME HOME SHAWN COLVIN JELVENTHAL (S COLVIN, J. LEVENTHAL) SHAWN COLVIN	7	83	80	83	13	TO THE MOVEN ABOUT BUILD. OF MANY TO THE MOVEN ABOUT BUILD. THE MOVEN ABOUT BUILD. OF MANY TO THE MOVEN ABOUT BUILD. THE MOVEN ABOUT BUILD. THE MOVEN ABOUT BUILD. OF MANY THE MOVEN ABOUT BUILD. THE	6
33	33	41	4	TOO GONE, TOO LONG D FOSTER ID WARREN CO OD EASTWEST 64750433	33	84	86	88	8	JACK-ASS	7
34	28	22	16	UP JUMPS DA BOOGIE ◆	12	(85)	87	94	5	GO AWAY STROUD, MORGAN IS SMITH C MAJESIUS RUSSD CUITO VI RNA 6491 49CA	8
35	30	29	23	DO YOU KNOW (WHAT IT TAKES) ROBYN DOOD MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETIN HE PETAL CASE FOR MAKETIN DOOD NOT BEEN MAKETI	7	86	73	77	10	Development to the first part of the first par	1
36)	36	45	8	LEGEND OF A COWGIRL MANICIPUL OF MANICIPUL OF THE COLUMN A 2003.	36	87	76	82	11	HOLE IN MY SOUL	5
37	29	25	17	NOT TONIGHT (FROM "NOTHING TO LOSE") ▲ ◆ LIL" KIM FEAT ON BOAT, LEFT DIE, MISSY BLIDTT & ANGE MARTINEZ	6	88	91	99	14	CAN WE (FROM "BOOTY CALL") ◆ SWV	1,
38	34	32	49	1,000 1,00	16	89	82	84	20	CAN WE (ROM *BOOTY CALL*) \$ 5 W	1
39	35	33	37	THE FRESHMEN THE VERVE PIPE	5	(90)	92	98	4 0	SPIN SPIN SUGAR ♦ SNEAKER PIMPS	9
40)	47	60	4	THEY LIKE IT SLOW ♦ H-TOWN	40	91	74	78	17	MORE THAN THIS • 10,000 MANIACS	2
41	37	37	10	BACKYARD BOOGIE • MACK 10	37	92	83	69	10	AS WE LAY LAI SHOWN ANGE IL TROUTHANGE BEDOW AS WILE YOUR COMMAND AS A SHIPE THEY SHIPE THEY YOUR COMMAND AS A SHIPE THEY SHIPE	5
42	32	30	13 -	NEVER MAKE A PROMISE ◆ DRU HILL	7	93	84	86	4	A SMILE LIKE YOURS (FROM "A SMILE LIKE YOURS") ◆ NATALIE COLE	8
43	42	38	36	D.SIMMORS ID SIMMORS) ICH IDI (THIS JAND \$72082 RETURN OF THE MACK ▲ ◆ MARK MORRISON	2	94	89	89	3	LA SHORM AND A THOUTANDE BETTO AS THE LIFE YOUNG TO SHOW WICKESTER AND A THAT E COLE A NATURE LIKE YOUNG FROM THE LIKE YOUNG TO SHOW A CALLED	8
44	38	36	28	M MORRISON, CHILL IM MORRISON BITCH MEREDITH BROOKS	2	95	72	72	12	THE BERMAN BROTHERS INJAMA A CREMERS F BERMAN, CHI BERMAN, (T) (3) TOMMY BOY 786* ALL I WANT (FROM "GOOD BURGER") 702	3
45)	48	54	4	GEZA X M. BROOKS, S. PEINERO 103 (DL ID) CAPITOL 58634 HEAVEN	45	96	85	75	8 .	TOWARD CLAMMA IT THY DIS CHARRES FREE LE CORY DISCHARD LAND LAND TO BY LOW OTHER MOST IN COLUMN BOOK INCLINED. I'M NOT A FOOL CONTROL BUMBS SPEEDY OF STORES B JAMES JL, HARPINGTON! CHARLES JAMES SPEEDY OF STORES B JAMES JL, HARPINGTON!	6
_	43	34	4	G ST CLAR IR LUNA F PANGELPAN LI CENCEROSI CI GI GI PA SC GERESE 17408 COCO JAMPROO MID DECENDENT	21	97	94	-	16		
46	43		14	K MATTHESEN OR GAFFREY K MATTHESEN D RENNALLS R MASTERS) (\$1 (\$0 (0) N) MANUEL RICK [173]	39	38	-	91	16	TAKE IT TO THE STREETS AND STREETS AND STREETS AND STREET AND STRE	1 3
47		39	7	PEACH UNION OF GREEKELP STATHANG, LIAMIN STIED TO BE STATE OF THE STAT	39	-	95	-	2	PUSHIN' INSIDE YOU (FROM "HOW ROLLT IT") A COMP OF ELIMAN	9
48	41	35	7	NO TENGO DINERO *REFORZE COMPALL STAGE TO PROGRAM THE ABOUT NO TENGO DINERO * LOS UMBRELLOS	35	89	97	-	2	SONS OF FUNE SONS OF FUNES WHEN LOWE STARTS TALKIN' WHEN LOWE STARTS TALKIN'	97
49)	49	50	10	NO TENGO DINERO • LOS UMBRELLOS RIMGRAN PRINCIPLIAN ON HADISTANS A AGAMUNI DIL MONTANO (CO-CO) CO (II) PLOYEM 1996/3/1996/M	49	100	98	_	2	BWHEN IT DHAWA'S NAHEN BUICHOLSON ICI ICU (A) COMB 200-32 CHARGEST	98



Billboard 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

3ER 1, 1997

WEDK	WEDX	2 WMS AGO	WKS. ON CHART	ARTIST UMBLE AND MEDICAL PROCESSED LIST PRICE OR EQUIPMENT FOR CASESTTICCO)	PEAK	THIS	UST	2 WKS Ago	WKS. ON CHART	ARTIST LIGHT AND AREA DISTRIBUTING LANCE DESCRIBED UST PRICE OF EQUIPMENT FOR CASSETTECTS	PEAK POSITION
_		_		* * * No. 1 * * *	_	53	50	45	40	JAMIROQUAL ● WORK KT903/EPIC (10.9) F0/16.5% TRAVELING WITHOUT MOVING	24
1	3	1	6	LEANN RIMES A' WOLLHOUT HE MY LIFE INCORPATIONAL COMOS	1	(54)	58	58	22	FOO FIGHTERS ● HOSWICK, SSU22*GAPTIOL (10 99/16 98) THE COLOUR AND THE SHAPE	10
-	_	-	_	CURS 1/865 (10 95/16 90) 3 Meets 8 No. 1	÷	55	58	58	22	THIRD EYE BLIND ● ELEXTRA 62012/EEG (10 SW16 SKI SM) THIRD EYE BLIND	18
2	2	_	2	JANET VINGIN 44762 (11 10/17 96) THE VELVET ROPE	1	55	52	55	32	THE MIGHTY MIGHTY BOSSTONES ▲ 865 PRG SSA4720MERCURY (100 NR EQ. 16 NR) LET'S FACE IT	27
2	2	-	2	SOUNDTRACK DEATH NOW 535091/PROPERTY (32 59/19 58) GANG RELATED — THE SOUNDTRACK	2	1	-	-			-
4)	7	- 8	9	FLEETWOOD MAC REPRISE 46/22/WARNER BROS. (10 98/17 99) THE DANCE	1	57	46	44	3	LY 68220EPIC (10 NB EQ) 2 No. ONE. NIGHT WITH TOO - THE BEST OF LOVE VOCOME 2	44
5	5	4	5	SOUNDTRACK & LAFACE 26041/ARISTA (10 98/16 98) SOUL FOOD	4	(58)	NE	N Þ	1	DURAN DURAN CANTOL 33876 (7.98/16.96) MEDAZZALAND	58
8	6	5	5	MARIAH CAREY ▲* COLUMBIA 67835 (10.98 EQ/17.98) BUTTERFLY	1	59	53	42	58	DEANA CARTER ♣' CAPITOL NASHMILE 37514 (10 96/15 98) DID I SHAVE MY LEGS FOR THIS?	10
\neg				* * * HOT SHOT DEBUT * * *		(60)	65	75	14	MISSY "MISCEMEANOR" ELLIOTT ▲ CASTWEST 62562*/EEG 110 98/16 981 SUPA DUPA FLY	3
\mathcal{D}	NEV	٧Þ	1	LL COOL J DEF JAM 559184*MERCURY (11.96 EQ17 98) PHENOMENON	7	61	56	58	31	THE NOTORIOUS B.I.G. ▲* BAD BOY 73011*NAVISTA (19.98/24-98) LIFE AFTER DEATH	1
8	4	2	4	BOYZ II MEN MOTOWN 530619* (11.96/17.96) EVOLUTION	1	62	61	68	29	TONIC A POLYDOR STEED SHARE HE SHARE SHEET LEMON PARADE	28
9	8	7	6	AQUA ▲ MCA 11705 (10 90/16 98) AQUARIUM	7	(63)	76	90	2	THE JERKY BOYS NATOICT S36357MIRCURY (10 98 EQ16 98) THE JERKY BOYS 4	63
10)	NE	٧Þ	1	GREEN DAY REPRISE 46794/WARMER BROS (10 99/16 99) NIMROD	10			-	_		18
11	9	6	8	MASTER P ▲ NO LIMIT SOSSE-PRIORITY (10 SIV16 SIA) GHETTO D	1	64	55	47	5	ADAM SANDLER WARNER BROS 46738110 99/16 993 WHAT'S YOUR NAME?	
12	12	12	13	PUFF DADDY & THE FAMILY A" BAD BOY 73012*JARISTA (10 98/17 98) NO WAY OUT	1	65	72	76	84	CELINE DION ▲* 550 MUSIC 67541/EPIC (10 98 EQ17.98) FALLING INTO YOU	1
13	13	14	88	JEWEL & ATLANTIC 82700/ING (10 98/15 98) IIII PIECES OF YOU	4	66	59	59	9	BILLY JOEL COLUMBA 67347 (10.98 EQ/17.98) GREATEST HITS VOLUME III	9
		_	-		+ -	67	NE		1	MANA WEA LATINA 20130 IS 96/14 981 SUENOS LÍQUIDOS	67
14	10	9	8	MCA WASHINLE 700[11]0 98/16 980 (SONGBOOK) A COLLECTION OF HITS	4	68	63	54	4	THE SUNDAYS DOC 25133/GEFFEN 10 98/16 98) STATIC & SILENCE	33
15	11	3	3	THE ROLLING STONES VIRGIN 44712* (11.9617 96) BRIDGES TO BABYLON	3	69	64	61	12	30€ • .w. + 1603*(1.194/6.98) ALL THAT I AM	13
16	15	15	33	MATCHBOX 20 ▲* LINWATLIANTIC 92721/MG (10 98/15-98) ■ YOURSELF OR SOMEONE LIKE YOU	5	70	70	72	22	SISTER HAZEL ♦ UNIVERSAL \$3030 110 98/13-981 III SOMEWHERE MORE FAMILIAR	47
17	17	16	37	SPICE GIRLS ▲* vincin 42174* (10 96/16 98) SPICE	1	71	60	49	4	BJORK ELEXTRA 62061/EEG (10 98/16 98) HOMOGENIC	28
18	14	11	5	BROOKS & DUNN ▲ THE GREATEST HITS COLLECTION	4	(72)	92	108	8	DAYS OF THE NEW OUTPOST 30004/GEFFEN IS 90:12 90:000 DAYS OF THE NEW	72
			-	ARISTA MASHVILLE 18852 (10 96) 16 98)				60	3	LOREENA MCKENNITT WARNER BROS 46719 120 98/16 981 THE BOOK OF SECRETS	60
19	16	13	5	BUSTA RHYMES ▲ ELEKTRA 62064/EEG [10 98/16 96] WHEN DISASTER STRIKES	3	73	62	_	-		-
20	NEV	٧Þ	1	GRAVEDIGGAZ THE PICK, THE SICKLE AND THE SHOVEL	20	74	75	71	36	ERYKAH BADU ▲* KEDAR 53027*UNIVERSAL 110 98/15 98/1 BADUIZM	2
-		_	_	* * * GREATEST GAINER * * *		75	71	56	4	BRIAN M CKNIGHT MERCURY \$36215 (10 9610)16 961 ANYTIME	39
21)	31	48		CHUMBAWAMBA REPUBLIC 53099/UNIVERSAL ILO 96/16 981 TUBTHUMPER	21	76	81	67	8	VARIOUS ARTISTS ARETA 18977 110 9816 981 ULTIMATE HIP HOP PARTY 1998	46
22)	23	33	14	SMASH MOUTH INTERSCOPE 90342 (6.9812 98) BB FUSH YU MANG	22	17	51	-	2	JIMI HENDRIX EXPERIENCE HENDRIX 11684*MCA 10 59/15-90 SOUTH SATURN DELTA	51
23	21	24	5	USHER • LAFACE 26043-W03TA (10 96/16 96) MY WAY	15	78	79	63	3	THE VERVE SCHOOL AND SWINGSHITS ON LIREAN HYMNS	63
24	19	18	16	SOUNDTRACK & COLUMNIA 68169* (10 98 EQ17 98) MEN IN BLACK—THE ALBUM	1	79	67	57	19	NEAL MCCOY ● ADJANTIC BROLLING HIS 98/16/98/ GREATEST HITS	55
					<u> </u>	1	-	_	-	JACKSON BROWNE	-
25	20	19	24	HANSON ▲' MERCURY 534615 (11 98 EQ17 98) MIDDLE OF NOWHERE	2	80	66	52	4	JACKSON BROWNE ELEKTRA 6711/610 (10 98.16 98) THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
26	22	23	17	SUGAR RAY ▲ LAVANTIANTIC 83006/03 10 98/15 980 FLOORED	12	81	n	80	77	DAVE MATTHEWS BAND &* RCA 66904 10 98/16 98) CRASH	2
27)	24	25	14	SARAH MCLACHLAN ▲ HETTWERK 1897QHARISTA (10 98/16 98) SURFACING	2	82	78	74	49	SOUNDTRACK A" WARNER SUNSETIATION TIC 8296 LING (13 98/17 98) SPACE JAM	2
28	18	10	3	BOB DYLAN COLUMBA 68556 (10 10 EQ/16 50) TIME OUT OF MIND	10	63	48	36	3	VARIOUS ARTISTS (MANA PRINCESS OF WALES 1961-1967 THE REC RETORDING OF THE RIMERAL SERVICE	36
29	25	22	20	TIM MCGRAW ▲ CURS 77886 (10 96 16.98) EVERYWHERE	2	84	82	82	18	SOUNDTRACK ● WORK 641664070C(10 98 EQ17 98) MY BEST FRIEND'S WEDDING	14
30	30	34	58	FIONA APPLE ▲ CLEAN SLATE WORK 67439 EPIC 110 98 EQ/16 981 III TIDAL	15		-	-	3		
31	27	25	16	PRODICY ▲ 11, MUTE/MANUEPICK 46606/WARNER BROS. 110 98/16.980 THE FAT OF THE LAND	1	85	68	79	_		68
32	29	37	8	OASIS EPIC 68530 (10 98 EQ16 98) BE HERE NOW	2	86	74	-	2	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/HARRER BROS. (10 98/16.98) TROUBLE IS	74
		-	-		23	87	73	77	4	VARIOUS ARTISTS WALT DISNEY 60625 IS 9899 980 HALLOWEEN SONGS & SOUNDS	73
33	28	29	6	TOMMY BOY 1214 12 08:27 961 ESPN PRESENTS: JOCK JAMS VOLUME 3		88	85	81	52	ELTON JOHN ▲ MCA 11461 (10 96/16 96) LOVE SONGS	24
34	26	17	4	ELTON JOHN ROCKET 536296/MM 111 98/17 980 THE BIG PICTURE	9	89	69	51	4	BRYAN WHITE ● ASYLUM 62047/EEG (10 90/16 90) THE RIGHT PLACE	41
35	32	20	4	EPMD DEF JAM 5363891 MERCURY (10 98 EQ/16 98) BACK IN BUSINESS	16	90	88	87	31	AEROSMITH ▲ COLUMBIA 67547 (10 98 09/16 98) NINE LIVES	1
36	38	40	64	SUBLIME A GASOLINE ALLEY 11413 MCA (10 98/16 98) SUBLIME	13	91	89	78	9	SOUNDTRACK ARISTA 18975 HD 98/16 980 MONEY TALKS — THE ALBUM	37
37	41	41	10	BACKSTREET BOYS ● JNT 41549 (10 98/16 98) BACKSTREET BOYS	15	92	96	100	37	PAULA COLE & mago 46424/matheir 8805 (10 98/15 98)	33
			12	BONE THUGS-N-HARMONY RUTHLESS 63401/RELATIVITY (19 99/23 98) THE ART OF WAR	1	93	87	85	8	MARTINA MCBRIDE RCA 67516 (10.9616 98) EVOLUTION	80
38	36	38		JARS OF CLAY ● (SSENTINUS) VERTONE 41612/JUNE (10 99/16 98) MUCH AFRAID	8	1 100	80	_	-		-
	36	38	5					69	8	ENC 67893110 98 EQ16 98: THE BEST OF COLLIN TOTE - DIRECT HTS	33
39	34	31	5		-	94					
			5 21	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY B-HIT SOSSIMITOSCOPE (10 98/16 SB)	3	94	84	73	12	CLINT BLACK ● PCA 67515110 98/16 98 NOTHIN' BUT THE TAILLIGHTS	43
39	34	31	-		-	1		73 65	12	ROR CARLISLE A'	43
39 40	34	31	21	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY B-HITE 90093/INTERSCOPE (10 9816 58)	3	95 96	84	65	26	BOB CARLISLE ▲* DADEM 41619/HE 11D 9616-981 ■ BUTTERFLY KISSES (SHADES OF GRACE)	1
39 40 41 42	34 37 35	31 39 27	21 26	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A SOD'S PROPERTY GOD'S PROPERTY GOD	3	95 96 97	84 83 90	65 83	26 12	BOB CARLISLE &* DIADEM 416137/30E110.98016.981 BUTTERFLY KISSES (SHADES OF GRACE) SOUNDTRACK IMMORTAL EMPACEPIC [10.98 EQ/17.98] SPAWN — THE ALBUM	7
39 40 41 42 43	34 37 35 40 47	31 39 27 30 50	21 26 6 17	GOO'S PROPERTY FROM KIRK FRANKLIN'S NU MATION A COO'S PROPERTY AND THE PROPERTY OF THE PROPERT	3 1 8 16	95 96 97 98	84 83 90 100	65 83 86	26 12 10	BOE CARUSLE A* ONCOLO 415374**118 0015 0015 BUTTERFLY RISSES (SHADES OF GRACE) SOUNDITACK MONORIA (MANASTE) (100% (0717*9%) SPAWN — THE ALBUM LUIS MIGUEL ● WEALATINA 1979819 98925-981 ROMANCES	7
39 40 41 42 43 44)	34 37 35 40 47	31 39 27 30 50	21 26 6 17	COD'S PROPERTY FROM MERY FRANKLINS NU MATIONA ODDS PROPERTY MENT SOSSANISCOSIS (1981 158) GEORGE STRANT & MICHAEL STANS (1981 158) GEORGE STRANT & MICHAEL STANS (1981 158) WIND JAM FRANKLING MENT AMM STORM (1981 158) WIND JAM FRANKLING MENT AMM STORM (1981 158) WIND JAM FRANKLING MENT AMM STORM (1981 158) GERATEST HITS GERATEST HITS GERATEST HITS	3 1 8 16 44	96 97 98 99	84 83 90 100 91	65 83 86 84	26 12 10 70	BOR CARUSLE 4' DOUGH (145170 M 1055:560 M	1 7 14 16
39 40 41 42 43 44) 45	34 37 35 40 47 NEV	31 39 27 30 50 V >	21 26 6 17 1 5	COCY PROPRETY FROM MICH FAMALINE'S NUI MATIONAL GODD PROPRETY GEORGE STREET AND MICH FAMALINE'S NUI MATIONAL GEORGE STREET AND MICH STREET GEORGE STREET AND MICH STREET GEORGE STREET AND MICH STREET GEORGE STRE	3 1 8 16 44	96 97 98 99 100	84 83 90 100 91 57	65 83 86 84 28	26 12 10 70 3	BOR CARLISE A** BUTTERFLY RISSES (SHADES OF GRACE) SOUNDTRACK AMORICAL GAMMETER*(1008 (2017 96) SPAWN — THE ALBUM LIUS MIGULE ** No. LATION 1999 1990 1990 1991 BORNACCS BOCK A 500 0249477011 19905 (4) BORTHA LYNCH HUNG RUCK MANKET SOMMETER 100 90 15 91 LOADED	1 7 14 16 28
39 40 41 42 43 44) 45 46	34 37 35 40 47 NEV 42 45	31 39 27 30 50 V > 35 46	21 26 6 17 1 5 68	GOOD S PROPERTY FROM MICH FORMALINES THAT MATIONAL GOOD S PROPERTY GEOGRAPHIC STATES AND ARREST FORMALINES THAT MATIONAL GEORGE STRIPM A HOUSE AND ARREST STATES AND ARREST STATES GEORGE STRIPM A HOUSE AND ARREST STATES AND A	3 1 8 16 44 14	95 96 97 98 99 100	84 83 90 100 91 57	65 83 86 84 28	26 12 10 70 3	DOIS CRASSE A DITTERFLY RISSES SEMBLES OF ORACE SOURCEMENT EXPENSES SEMBLES SEMBLES OF ORACE SOURCEMENT EXPENSES SEMBLES S	1 7 14 16 28 23
39 40 41 42 43 44) 45 46 47	34 37 35 40 47 NEV 42 45 39	31 39 27 30 50 V > 35 45	21 26 6 17 1 5 68 67	COD'S PROPRIETY FROM MISK FAMALINE'S NUI MATIONA GODD S PROPRIETY GEORGE STREET A' NEW MEMORITATION STREET STREET GEORGE STREET A' NEW MEMORITATION STREET GEORGE STREET A' NEW MEMORITATION STREET GEORGE STREET A' NEW MEMORITATION STREET BENNOM THE STREET STREET AND STREET STREET MATING MISS AND MISS AND STREET MATING MISS AND MISS AND STREET MISS A	3 1 8 16 44	96 97 98 99 100	84 83 90 100 91 57	65 83 86 84 28	26 12 10 70 3	BOR CARLISE A** BUTTERFLY RISSES (SHADES OF GRACE) SOUNDTRACK AMORICAL GAMMETER*(1008 (2017 96) SPAWN — THE ALBUM LIUS MIGULE ** No. LATION 1999 1990 1990 1991 BORNACCS BOCK A 500 0249477011 19905 (4) BORTHA LYNCH HUNG RUCK MANKET SOMMETER 100 90 15 91 LOADED	1 7 14 16 28
39 40 41 42 43 44 45 46 47 48	34 37 35 40 47 NEV 42 45 39	31 39 27 30 50 V > 35 46	21 26 6 17 1 5 68 67 26	GOOD S PROPERTY FROM MICH F RANKLINE THE WANTON AND GOOD S PROPERTY FROM TOWNS THE CONTROL OF THE WAS TOWNS THE CONTROL OF THE WAS TOWNS THE CONTROL OF THE WAS TOWNS THE WAS TOWN THE WAS TO WAS TOWN THE WAS TO	3 1 8 16 44 14 4 3	95 96 97 98 99 100	84 83 90 100 91 57	65 83 86 84 28	26 12 10 70 3	DOIS CRASSE A DITTERFLY RISSES SEMBLES OF ORACE SOURCEMENT EXPENSES SEMBLES SEMBLES OF ORACE SOURCEMENT EXPENSES SEMBLES S	1 7 14 16 28 23
39 40 41 42 43 44) 45 46 47	34 37 35 40 47 NEV 42 45 39	31 39 27 30 50 V > 35 45	21 26 6 17 1 5 68 67	COD'S PROPRIETY FROM MISK FAMALINE'S NUI MATIONA GODD S PROPRIETY GEORGE STREET A' NEW MEMORITATION STREET STREET GEORGE STREET A' NEW MEMORITATION STREET GEORGE STREET A' NEW MEMORITATION STREET GEORGE STREET A' NEW MEMORITATION STREET BENNOM THE STREET STREET AND STREET STREET MATING MISS AND MISS AND STREET MATING MISS AND MISS AND STREET MISS A	3 1 8 16 44 14	95 96 97 98 99 100 101 102	84 83 90 100 91 57 97 95	65 83 86 84 28 99	26 12 10 70 3 46	BOCK CHARGE AT ** BUTTERFLY MOSTS SHAPES OF GRADD SHAPES SHAPES OF GRADD SHAPES AND SHAPES AT SHAPES AND SHAPES A	1 7 14 16 28 23
39 40 41 42 43 44 45 46 47 48	34 37 35 40 47 NEV 42 45 39	31 39 27 30 50 V > 35 45	21 26 6 17 1 5 68 67 26	GOOD S PROPERTY FROM MICH F RANKLINE THE WANTON AND GOOD S PROPERTY FROM TOWNS THE CONTROL OF THE WAS TOWNS THE CONTROL OF THE WAS TOWNS THE CONTROL OF THE WAS TOWNS THE WAS TOWN THE WAS TO WAS TOWN THE WAS TO	3 1 8 16 44 14 4 3	96 97 98 99 100 101 102 103	84 83 90 100 91 57 97 95 93	65 83 86 84 28 99 92 88	26 12 10 70 3 46 11	DOCUMENTAL A SOUTHWEST SHOULD OF GRACE SOUNDERS A SOUTHWEST SHOULD Sho	1 7 14 16 28 23 4
39 40 41 42 43 45 46 47 48 48	34 37 35 40 47 NEV 42 45 39 44 33	31 39 27 30 50 V > 35 46 32 43	21 26 6 17 1 5 68 67 26 2	GOOS PROPERTY FROM MICH FAMILY BY UN MATION. GOODS PROPERTY GENERAL MAN PROMISE STATES OF LANGE STATES OF LAN	3 1 8 16 44 14 4 3 1	\$6 96 97 98 99 100 101 102 103 104	84 83 90 100 91 57 97 95 93	65 83 86 84 28 99 92 88 90	26 12 10 70 3 46 11 20	DOCUMENT AND STREET	1 7 14 16 28 23 4 1

PARADISE

Continuea from page

upside under the Paradise umbrella."
Executives say the strategy is to create a midsize entertainment company composed of different but related businesses that can provide a financial buffer for the economic ups and downs affecting any single business. "We'll help with eash-flow crunch problems," says Rick Flynn, executive VP. The company's prospectus says that it will focus on acquisitions of companies cost-

ing up to \$K million at first. Doyle and Flym incorporated the Poradise-owned label Pani Records in-February and secured 12 M, distribution deal with BMG in July. The executives asy they are close to signing international deals with Universal MGC anands, BMG Japan in that making and the second of the second o

join vehicles: I jui saye to the ing deals should be sealed at MIDEM. The first Push release was Dary! Hall & John Oates "Marigold Sky," which hit stores Sept. 30 with initial shipments of 150,000 units. More than 225,000 units have been pressed.

225,000 units have been presseu.

The label's second release will be by the band Luxx early next year. A third act, L.A.-based alternative rock-

early next year. A third act, L.A.-based alternative rockers Kidney Thieves, has been signed. Other signings are pending. The plan is to release four to six

The plan is to release four to six recordings a year for the first three years. Although the label is concentrating on pop and rock now, the owners say they "wouldn't rule out R&B." There are 16 full-time employees.

"We're concentrating on breaking carvers," says Doyle. "Our economic models different from the majors. Our break-even is less than theirs." To lower costs, the company can use its own studios, says Doyle. He adds that artist advances will be lower than at most labels, but that the royalty rates will be higher. Hall & Oates received stock options in Paradise as part of their contract.

Doyle and Flynn owned another of Paradise's businesses, artist management firm All Access Entertainment Management Group, whose clients include Hall & Oates, Coward, Thin Lizard Dawn, and Fat.

Rave Music and Entertainment, a producer of scores and advertising jingles for TV, radio, and film, is another of the core businesses. Paradise bas already made an acquisition in this area, buying La-based Paul Hoffman Music, which will be subsumed under Rave, the executives say. Rave's president and founder, John Loeffler, is chairmanypresident/CEO of Paradise.

The other unit of Paradise is Picture Vision, a video production firm founded by Jon Small. The company recently produced the video for the Garth Brooks concert in New York's Central Park. Small is an executive VP of Paradise.

on Jan. 24, the holding company Paradise Music and Entertainment Inc. and the Inc. and Inc. a

50,120 at press time.

For the fiscal year that ended June 30, Paradise reported a net loss of \$993,952 on \$5.57 million in revenue. Executives attribute the loss in part to

expenses related to going public. They estimate that revenue will grow to \$12 million this fiscal year.



BILLBOARD NOVEMBER 1, 1997

	WEEK	2 WKS	WAS O	ARTIST LIARS, & NUMBER/OSSTRIBUTING LIARS, ISLASSESTED LIST PRICE OF EQUIVALENT FOR CASSITTECE)	PEAK	WEEK	UST	2 WKS AGO	WKS O	ARTIST TITLE JUST A HUMBERDOST/HOUTING LIGHT SUGGESTED LIST PIECE OF EQUIVALIBIT FOR CASSETTECTO
n	109	109	17	VARIOUS ARTISTS SO SO DEF BASS ALL-STARS VOL. II	71	150	139	139	18	LOST BOYZ ● UNINERSAL 53072* (10.9016.98) LOVE, PEACE & NAPPINESS
4	98	91	54	SO SO DEF BASS ALL-STARS VOL. II GINUWINE A 190 MUSIC CYRESEPIC TO SE EXTE SO: BIT GINUWINE THE BACHELOR	26	155	143	143	8	VARIOUS ARTISTS ARISTA 10905 (10,90/16,90) ULTIMATE NEW WAVE PARTY 1998
-	102	126	5	CARLY SIMON ARRIVA INVALID DATA OF THE STATE OF THE BROKE THE BROK	84	150	139	139	15 .	LILA MCCANN ASYLUM 62042000 (10.98/16.91) III
+			_		_	(157)	RE-E	HTRY	3	SOUNDTRACK FOR VICTOR 64504 (10.9617.96) THE FULL MONTY
-	86	62	3 :	COMMON RELATIVITY 1535* (10.99/15.98) ONE DAY IT'LL ALL MAKE SENSE	62	150	155	154	104	ALAN JACKSON ▲* ARISTA NASHVILLE 18801 (10 98/16/96) THE GREATEST HITS COLLECTION
4	NEV	-	1	VARIOUS ARTISTS COLD FRONT 1254N-TL (12.56/17.10) CLUB MIX '98	112	159	164	164	60	AALIYAH &* BLACKGROUNDATLANTIC 92715/4G (10.96/16.96) ONE IN A MILLION
+	103	98	22	JOHN FOGERTY ● WATER BROS. 45426 (10 98/16 98) BLUE MOON SWAMP LEANN RIMES.	37	180	152	168	50	MAKAYELI &* DEATH NOW 90039-INTERSCOPE (10.9016.98) THE DON KILLUMINATI: THE 7 DAY THEORY
4	99	99	35	CURS 77856 (10.96/15:56) UNCHAINED MELODIT/THE EARLY TEARS	1	(101)	176	-	2	VARIOUS ARTISTS STONE QUARTER TO THE SOURCE OF THE ROLLING STONES STONE QUARTER TO THE SOURCE OF THE ROLLING STONES STONE QUARTER TO THE SOURCE OF THE ROLLING STONES STONE QUARTER TO THE SOURCE OF THE ROLLING STONES
	118	141	17	ROBYN RCA 67477 (10 98/16-98) TO ROBYN IS HERE	106	162	115	95	3	DARYL HALL JOHN OATES PUSH 99200 (10 99/16 99) MARIGOLD SKY
	104	93	22	SOUNDTRACK NO LIMIT SOCKEY/PRIORITY (10 98/16/98) I'M BOUT IT	4	_	-	-	-	AGNICTION FOR THE RECORD
_	106	97	24	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98) BLURRING THE EOGES	22	163	154	166	4	WARNER BROS. 45753 (9.9815.98) THIS TIME IT'S PERSONAL
D	121	120	27	SAVAGE GARDEN COLUMBIA 67954 (10.99 EQ.16.98) SAVAGE GARDEN	25	164	159	145	58	BLACKSTREET ▲' INTERSCOPE 90071* (10 98/16.56) ANOTHER LEVEL
1	- 1		9 6	* * * PACESETTER * * *	1 1	(18)	NE		1	JOHN DENVER SONY WONDER 63412 (9.98 EQ13.56) ALL ABOARD!
4	140	174	3	CREED WIND UP 13049 (10.9815 96) MY OWN PRISON	119	(166)	NE		1	SOUNDTRACK INNERSTATE 5408094,0400H (10 98/16 98) A LIFE LESS ORDINARY
П	101	94	10	SWV RCA 67525* (10 96/16 96) RELEASE SOME TENSION	24	167	129	106	11	SOUNDTRACK ● DEF JAM 537973*MERCURY (11.98 EQ17 98) DEF JAM'S HOW TO BE A PLAYER
ď	122	119	55	TOOL ▲ FREEWORLD 31087* (10.98/16.98) AENIMA	2	168	147	111	22	JAMES TAYLOR ● COLUMBIA 67912 (10 98 EQ17 96) HOURGLASS
1	132	150	14	MICHAEL PETERSON REPRISE 4661&WARNER BROS. (10.96) 16.961 (III) MICHAEL PETERSON	122	(189)	189	-	6	BLINK 182 CARSO 11624*MCA 88-98/12 981 III DUDE RANCH
í	111	107	35	LIVE A SUDDICTOR LISSONNICA LID SIGNS SECRET SAMADHI	1	170	144	115	55	TRACE AOKINS ▲ CAPITOL NASHWILLE 37222 (10 98/15 98) DREAMIN' OUT LOUD
	119	116	51	ALAN JACKSON & ARISTA HARMALE 18813 (10 98/16 98) EVERYTHING I LOVE	12	171	167	149	35	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12 98/17.96) CLUB MIX *97
	125	128	H	VARIOUS ARTISTS POLYGRAM TV 553847/MERCURY (10 98 EQ/17 96) PURE DANCE 1998	125	172	156	159	23	SAWYER BROWN CURR 77943 (ID 9016 90) SIX DAYS ON THE ROAD
	113	113	8	YANNI PRINTE MUSIC PETANIMANIMAN HILL (10 99 16 99) DEVOTION: THE BEST OF YANNI	42	173	160	137	20	PAM TILLIS ARISTA MASHAVILLE 18836 (10.96/16.98) GREATEST HITS
4	123	124	14		63	174	173	169	3	THE KINLEYS CPC 67963 (10.98 (10.96 90) BB JUST BETWEEN YOU AND ME
+			-			175	168	161	26	CHICAGO ESPRISE ARMANANAST RECS. (10 98/1690) THE HEART OF CHICAGO 1967—1997
1	114	105	27	ROME ● GRAND JUST 67441/90A (10.98/15.98) ROME	30	176	153	127	11	
1	116	-	2	DELBERT MCCLINTON ONE OF THE FORTUNATE FEW	116				3	
Ť	131	134	72	METALLICA ▲* (LEXTRA 61923**EEG (10 9616 98) LOAD	1	177	170	184	200	NEXT A485TA 189773 (10 98/15 98) RATED NEXT
N	149	125		ALEJANDRO FERNANDEZ SONY JATIN KJANGSONY (\$ 0) EQJA (0) ME ESTOY ENAMORANDO	125	178	126	_	2	STEVE EARLE WARNER BROS. 46789 (10.59016.98) EL CORAZON
4.	127	112	23	REFL RIG FISH NO D SOLD MINNESS AT COLUMN THE TURN THE RADIO OFF	57	179	157	138	4	DREAM THEATER EASTWEST 62080/EEG (10 98/26 98) FALLING INTO INFINITY
	120	110	23	OMC NUM S33435MERDUNY (10 96 EQ16 941 IIII HOW BIZARRE HOW BIZARRE	40	180	179	181	5	CHELY WRIGHT INCA NASHVILLE 70003 (10 99/16.98)
	112	166	8	COOLIO TOMAN BOY 1180* (15 9816 91) MY SOUL	39	(181)	NE	w>	1	SOUNDTRACK COLUMBA 66(96) (10 98 EQ17 96) KNOW WHAT YOU DID LAST SUMMER — THE ALBUM
			70			182	169	164	12	PANTERA EASTWEST (2007) EEE (10 98/16 99) OFFICIAL LIVE: 101 PROOF
2	182	140			2	183	110	70	3	RBL POSSE BG HEATISTLANTIC 92771*/AG (10 SULTS-SUL) AN EYE FOR AN EYE
	134	139	78	MEGADETH ◆ CAPITOL 38262 (10 96/16 98) CRYPTIC WRITINGS	10	(184)	NE		1	JIM BRICKMAN WINDOWN HILL 11242 130 WING HID THE GIFT
4	139	138	28	2PAC ▲* DEATH ROMENTERSCOPE S24254***SLAND (19 99/24 94) ALL EYEZ ON ME	2	(185)	183	193	49	VARIOUS ARTISTS ▲ AUSTA 18943 (10.9817 98) ULTIMATE DANCE PARTY 1997
L	138	146	27	SOUNDTRACK ▲ EMI LATIN 59535 (10.98/14.99) SELENA	2	186	171	160	28	CLAY WALKER • GIANT 2467AWARHER BROS. (10 99/15 90) RUMOR HAS IT
	112	103	8 :	VANESSA WILLIAMS MERCUHY \$36060 (10.90 £0)14.98) NEXT	53	187	158	156	12	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE AT CARNEGIE HALL
1	138	130	17	PATTI LABELLE NCA 11642 (10 MIR16 98) FLAME	39	-			-	EVC 58163 (10 98 EQ16 98)
Ī	125	118	35	TRU ▲ NO LIMIT 506601/FRONTY (12 56/25.91) TRU 2 DA GAME	8	188	NE	-	1	AARON NEVILLE AAM 540784 (10.99/16.99) TO MAKE ME WHO I AM
Ť	146	147	9	OUR LADY PEACE COLUMBIA 67940 10 96 EQ/16 90 20 CLUMSY	142	169	182	191	37	THE OFFSPRING ▲ COLUMBIA 67810* (10 98 EQ16 98) IXNAY ON THE HOMBRE
t	172	172	5	JON B. YAS YUMISSO MUSIC 67803/EPIC (10.98 EQ16 96) COOL RELAX	143	190	181	175	32	SOUNOTRACK ● COLUMBIA 67917 (10 98 EQ/16.98) LOVE JONES: THE MUSIC
t	163	165	38	JONNY LANG @ AEM 540540 (10 98/16:98) (IIII IIII IIII IIII IIII IIII IIII I	44	191	177	152	9 10	LORRIE MORGAN 894 67499RCA (10 98/16 98) SHAKIN' THINGS UP
t	151	138	43 .	MASTER P ● NO LIMIT 539781199109371 (10 98/16 96) ICE CREAM MAN	26	192	184	163	76	MAXWELL'S URBAN HANG SUITE
	141	117	45	THE VERVE PIPE & 9CA 66800 (10.98/15 98) ESS VILLAINS	24	(193)	191	179	5	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAGMINGHAM HIS JAZZ 1127 JAMINGHAM HIS (10 90 16 90) BLACK DIAMOND
	124	_	2	PAT METHENY GROUP WARNER BROS. 46791 (10 Sto 16 St) IMAGINARY DAY	124	(194)	NE	WÞ	11	LONDON SYMPHONY ORCHESTRA (FOSTER) PAUL MCCARTNEY'S STANDING STONE DM CLASSICS 564MANGEL (1) 98/16/98
t	148	151	6	SAVE FERRIS STARPOOL 681836PIC (7.58 EQ11.98) IT MEANS EVERYTHING	75	195	165	180	4	MARK CHESNUTT DECCA 70006NECA INCONTILE DID 98/16/90 THANK GOD FOR BELIEVERS
t	137	133	14	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) GREATEST HITS	75	196	187	167	23	SNEAKER PIMPS CLEAN UP 42567/WIGHT (10.99/25.94) BECOMING X
Ť	150	131	56	SHERYL CROW & AMM 540587 (10.98/17.98) SHERYL CROW	6	197	175	157	17	TWISTA CREATOR'S WANNIE AND CREATOR'S WANNIE AND CREATOR'S WANNIE ADDRESS WANNIE AND CREATOR'S WANNIE AND CREATOR'
1	162	155	8	THE CRYSTAL METHOD CITY OF ANGELS/CUTPOST 30003*(GEFFEN (12 98 CD) VEGAS	92	198	178	153	14	MAXWELL COLUMNA 69515 (7 98 FOLTS 91) MTV LINPI LIGGED, EP
	145	144	18	EN VOGUE & EASTWEST 62057/EED (10-98/16-98) EV3	8	199	195	189	32	BLUR PODDPHRADPHONE 42876VIRGIN (10 9814 99) BLUR
+	130	123	22	LEE ANN WOMACK DECCA 11585MCA NASHRILE (10 56/15 56) LEE ANN WOMACK	106	200	161	121	17	MIA X NO LIMIT SOZDS PROCEDU (10 SELESE) UNLADY LIKE
1	-		10000		100	200	10.	***		MIN X 4 NO CHIN SO/GO (PROMIT TO SHEEDS)
13 102		WS A	-1 (L	ISTED BY ARTISTS) Marint Corey, 6 Son Cartiso 90 S		Mia X 21 The Migh Lais Migu John Mict Lonie Mo	20			Span 15 Span Food 5 3 3 3 3

Steve Earle 178 Mosy "Mindermanno" Elicot 60 En Yogus 152 EYMO 35 Evercheer 49

Alejandro Fernandez 131

D:111- - ---- 1 200

Daryl Hall John Ostes 162 Harson 25 Juni Hendric 77 Insane Clown Poste 127

K-Ci & Jojo 107

Pull Deddy & The Family 12 Radiohead 106 Collis Raye 94 RSE Posse 183 Reel Sig Fish 132 LaAnn Rimes 1, 47, 114 The Rippingtons Featuring Russ Freeman 193

Union 22 Congress 148 Congress

DUTCH-BASED ARCADE ACQUIRES STAKE IN RED ANT

ution, and an experienced partner in the growing compilation business. Moreover, the deal enhances Red Ant's stature in the industry after a tough few months: The company was almost shuttered in August due to the Chapter 11 filing by its then parent Alliance Entertainment Corp.

Herman Heinsbrouk says of his

hookun with Red Ant, "It's a major move for us. We want to stand up and be counted as an international record company." He says that the marriage between the two companies will produce one of the leading international independent record labels.

Townsend Ziebold, a managing director for the New York-based investment firm of Wasserstein, Perella & Co., which owns 90% of Red Ant. says, "This deal accomplished a num ber of goals for us. It gives us an equity and strategic partner. It gives us a motivated partner in Europe, who will actively license our product for distribution over there. And it enhances our

product flow domestically." Randy Phillips, Red Ant president. says that the company made a strategic decision to go with a company like Arcade rather than with a major, where the label's releases would be just anoth-

er listing on the chart board. "We like going with an an aggressive, hungry independent in Europe," he says. "Herman feels the same way about the U.S."

In the year ending Dec. 31, 1996, Areade which reports in milders had revenue of about \$210 million, calculated at an exchange rate of 2 guilders to the dollar. In addition to its compilation and catalog business, which operates under the name Arcade, the company issues contemporary music under the name of CNR Music. Arcade has operations in the Netherlands, Belgium, Germany, France, Norway, Sweden, and Austria. During 1996 it acquired Divucsa, a Spsnish record company, and Flarenasch, a French music label. Among the artists in its nortfolio are Gala, the Course, Dr.

Alban, Golden Earring, and de Kast. In addition to its record labels. Arcade operates two commercial TV stations, one of which, the Music Factory, competes against MTV in the Netherlands: three commercial radio stations; and 70 record stores in the Netherlands under the name Discourier B.V./The Music Store B.V.

Arcade is a subsidiary of Wegener Arcade, which had revenue last year of about \$750 million. In addition to

Areade's operations, which account for shout 28% of total revenue, the businesses of Wegener Arcade, based in Aneldoorn the Netherlands include graphic production, direct-marketing services magazines and newspaners

Red Ant, which was founded by former MCA Music chairman Al Teller. was merged into Alliance Entertainment Corp. in August 1996. In July, the company filed for Chapter 11 protection, and in August, after facing the threat of a shutdown, Wasserstein. Perella came up with a winning bid that satisfied Alliance, the bankruptcy court, and creditors, agreeing to pay \$1.05 million for the label. As part of that deal, Alliance retained 10% in the label, Teller stayed with Alliance, and Phillips became the top executive at Red Ant.

At the time of the deal, Wasserstein Perella agreed to put up \$3 million in immediate funding for Red Ant and eventually another \$16 million to turn the label into a successful operation.

As Wasserstein, Perella struck its deal with Alliance, Red Ant sold back its stake in Delicious Vinyl to the principals of that label. It also inked a jointventure deal with PolyGram-distrib uted London to sign Salt 'N Pepa; that act's album, "Brand New," launched Oct. 21 (Billboard, Oct. 11).

Heinsbrouk says that while Red Ant was involved in the Alliance imbroglio. Arcade which had been discus licensing possibilities with the U.S. label, sat on the sidelines to see how the situation would play out. Even with the deal, he says, "we didn't want to rush in. We bave bought a minority stake in the company, with the option to buy a majority stake. Hopefully, we will buy out [Wasserstein, Perella] at

a later date.

Heinsbrouk says he had the incentive to do the deal with Red Ant because he feels comfortable with Phillips and his management team. He says Phillips is "one of the few Americans who has an open ear to the European market. I think we have product suitable for the U.S., and we want to brook it hore

Conversely, Phillips says the forma tion of the joint-venture U.S. compila-tion label, to be called Arcade America. gives Red Ant an entree into the U.S.

burgeoning compilation market.

In the U.K., the two will jointly fund

a record label, which will issue contemporary music under the Red Ant logo and release compilations under e Arcade logo. Previously, Arcade released contemporary product in that market primarily through licensing, while the compilation business has had a presence in the U.K. for nearly 25

The companies plan to begin taking steps to establish the two new labels ediately, the principals say With the completion of the Arcade

deal and the release of the Salt 'N Pena album, Phillips says, "It's been quite a giv months

Now, Phillips says his priority is to ck in a North American distrib deal, with the front-runner being Poly-Gram Group Distribution, as an outgrowth of the Salt 'N Pepa relationship. For the remainder of the year, he says, Red Ant will release an acoustic version of "Mann Chinese" from Naked as part of the label's long-term commitment to that album.

The label will also work Mexico 70. picked up through a joint venture with the Big Pop label, and what Phillips terms "two incredible hip-hop record from Militia and Sunz Of Man, the latter an offshoot of the Wu-Tang Clan.

AUSTRALIAN RETAIL GROUP DISPUTES GOVERNMENT PARALLEL IMPORT PLAN (Continued from page 6)

ing parallel imports will render ineffective its historic Triple A agreement with the Australian Record Industry Assn. (ARIA). Formalized Sept. 23, at its convention in Sydney, the deal reduces the waiting period before retailers can import niche releases and widens the selection. Retailers, already responsible for proper stickering of indecent lyrics on such product, now also will have the onus of proof regarding legitimate stock.

"It's ludicrous to expect retailers to take responsibility for that," complains Bull. "This is just another impediment by a government that claims to champion small businesses. A legal challenge would be a financial burden we can't afford."

The government's plan to pass the legislation through the Senate may be delayed until early '98, due to other legislation waiting to be passed. Its stance was weakened when the Financial Review revealed Oct. 10 that Minister for Trade Tim Ficher wrote to the U.S. trade representative (USTR), offering to drop the parallelimports move if the USTR abandoned an action in the World Trade Organization (WTO) against Melbourne company Howe Leather (a \$30 million export subsidy unfairly allowed it to take business from two American comnetitors).

"A senseless basis for mature policymaking," says ARIA CEO Emma "Our entire industry is being used as a pawn in an international dis pute to protect the interests and export subsidies of one Australian leather company. It is clear the cabinet decision, which is going to wreck our industry, bas more to do with a trade fight which has nothing to do with us." (Sen. Alston dismisses the USTR's threats to complain to the WTO over parallel imports as "empty

The government had a further setback when the opposition Labour Party announced it would block legislation through the Senate Labour sorress that thousands of jobs would be wiped out and musicians' incomes jeonardized. But its support is conditional. While in government, Labour brokered a deal in April 1995 with ARIA, whereby copyright controls were maintained in return for a \$350 million Australian (\$250 miltion U.S.) investment in local acts over three years. The party was swept out of overnment nine months later

Spending levels on local acts have been at some \$130 million Australian, according to opposition leader Kim Beazley, "We would hope that if we were successful in opposing this, there would be a response from the industry to promote Australian product that

much further," says Beazley. The legislation hangs on support

PAN-EUROPEAN MECHANICAL ROYALTY RATE (Continued from page 3)

However, BIEM president Jean-Loup Tournier says there will be no local agreements. Tournier, who is also managing director of French mechanicals body SDRM, has been meeting with French labels' organization SNEP, but states, "There are no negotiations between SDRM and SNEP which could lead to a contract that would substitute for the BIEM/IFPI contract.

He adds, "I told SNEP that I was meeting them with two hats on-as president of BIEM and managing director of SDRM. There are in each of 10 [continental European] countries similar, tri-party meetings, involving

tracks, generally contain a bonus

track, including live performances.

(Continued from name 6)

BIEM, the national mechanical society, and representatives from record com

In Tournier's view, these local disenssions while not conclusive in themselves, can pave the way for a new IFPI/BIEM Standard Contract.

"I don't rule out that, through local dialogue, which allows constructive exchanges, we could reach a consensus that would prepare the ground for the return to a new Standard Contract," he says, "It is my hope that this European roundup, which has started when nego tiations were broken between B1EM and IFPI last spring, could lead to the softening of each camp's position and

stockholder. Jamie, formed in 1956, is

the name of the daughter of Alan Sus-

sel, a stockholder in Universal. Two

Harold Lipeius says that the decision

to stop issuing albums in 1969 came

when independents were under intense

pressure from the ever-increasing

power of the majors. "But, with inde-

pendents and old masters having a

comeback, we thought it was a good

As for the possibility of bringing in

new product, Lipsius suggests that it

might be the availability of a strong

ter that could do the trick again.

time to start up again," he says.

Tournier says he still hopes "to find

consensus before the end of 1997. He adds that he is confident that "there will not be different rates from one territory to another" within the EU's 15-nation single market. "There will be one rate for the whole of Europe," says Tournier. "That's what BIEM is about. Nevertheless, some

says there are advantages in countryby-country negotiations in that they allow us to take into consideration local realities Rony adds, though, that "the system

has its limits. "It will be hard to understand if there are discrepancies between the different European countries. Most notably, we would really like to reduce the important gap between the French

The Standard Contract is not applicable in the U.K., as a Copyright Triınal here has establi

nean basis are currently scheduled. The IFPI source also dismisses sug-

estions that it has complained to the

get the two parties together."

national clauses for returns and maximum track numbers) can be differ-However, SNEP GM Hervé Rony

rate and the one in the U.K."

mechanicals rate of 8.5% of PPD. The IFPI source and Tournier confirm that no formal discussions between the two sides on a pan-Euro-

reduced choice." European Commission's DG4 competition department that BIEM is operating as a cartel on behalf of its member publishers. The source adds that IFP1 is not aware of any investigation into BIEM that DG4 is undertaking independently.

from minor parties in the Senate, such as Australian Democrats, the Greens, and a Tesmonian independent senator Brian Harradine, who hold the balance of power. The parties are sympathetic to the music industry but have not formally announced their stand. Meantime, the debate rages furious-

ly in the media. The government portrays ARIA's interests as limited to the five multinational companies (it also represents 40 independents). In a letter to the prime minister, meanw Denis Handlin, CEO/chairman of Sony Music Australia, warned that the con pany was likely to reduce its work force by 20% in the short term and further in the long term. Companies would curtail investment in the local industry and he forced to become bare distribution arms for overseas product." The complexity of the issue has seen

a divergence of opinion, "We view this as a rights issue," says Michael McMartin, co-chairman of the local arm of the International Managers Forum. "It should be dealt with in a trade manner rather than [through] the arts department. The government's desire to deal with the multinationals is one thing, but how it's going about it-taking away artists' copyright just to get at the multinationals-is an obscenity '

Major independent Sbock, which made more than \$30 million Australian (\$21.6 million U.S.) last year, is all for breaking the majors' monopoly and does not think piracy will be that seri-ous a problem. Shock's CEO, Charles Caldas, suggests that independent labels and artists would be hurt by cheap legitimate CDs from abroad pushing local stock off the shelves. Adds Phil Mertlock, managing

director of Origin, which issues niche jazz and instrumental releases, "The downsizing of the local industry will reduce, if not destroy, the incentive for privately funded independent operators like ourselves, which solely de op Australian repertoire and do not rely on income generated from licensing in international repertoire.

Doug Falconer, drummer with Mushroom act Hunters & Collectors, while pointing out that Norway abandoned s similar experiment after prob lems with piracy and its effect on its local industry, adds, "The losers will be the artists who will not find a market for their dreams, and the public who will suddenly find themselves paying only slightly less for a vastly

A popular suggestion by some artists—that the government return the 22% sales tax to producers of records made in Australia by Australian citizens, triggering investment in local talent has been deemed unworkable and would be declared illegal.

Lipsius plans to attend MIDEM next year to line up foreign licensees. "Esother Jamie partners were Dick Clark, then a DJ broadcasting out of pecially for '60s soul, there is more demand for the Jamie/Guyden catalog in-Philadelphia, and Harry Finfer, a local tionally than in the U.S.," he says. music man who worked at Un A history of Jamie and Universal, Lipsius bought out all of these vestors in 1963

JAMIE/GUYDEN JOIN CD ERA

along with interviews, is available to retail accounts on the company's World Wide Web site (www.universaloneston.com). With origins in common with many

other independent labels of the day. Guyden Records emerged in 1954 because of the availability of a master. In this case a recording of "Rock Abeatin' Boogie" by the Esquire Boys. Guyden's name, Lipsius notes, is a contraction of the names of the sons, Guy and Dennis, of Sam Hodge, a

BILLBOARD NOVEMBER 1, 1997

RMG MUSIC PURI ISHING WORLDWIDE'S GLORAL PULL

With considerable growth already under its belt, what are BMG Music Publishing's goals in the next decade? Firth doesn't consider the company mature in a historical sense, noting that the origins of other major competitors such as Warner/Chappell and EMI Music, date back to the early part of

the century. "The biggest goal I have is part of a five-year plan to be [within] the top three publishers in every major market in the world. We're now No. 1 in some markets, though in the U.S. we're probably not in the top three. By the year 2002, I want to do double the busi-

ness we do now Firth cites other growth areas, such as the music library business in which be has set his sights on being the No. 1 company. "We also believe very much in the ever-growing film and TV fields as sources of music usage, something in keeping with Bertelsmann's own growing investments in film and TV properties," he says. "Publishers can no longer be totally reliant on the record business. The great strength of publishing is that we benefit from

every new technological advance. The company's self-described "jewel in the crown" is Italy's BMG Gruppo Editoriale, first established in 1969, when it fell under the RCA umbrella. It is BMG Music's most profitable unit in terms of total profits and return on sales and is regarded as the largest music publishing group in Italy. Its affiliates include the renowned Ricordi, dating back to music by Puccini and Verdi. Its major contemporary writers include Eros Ramazzotti Luca Carboni, Luigi Lopez, Lucio Battisti, and

Mike Frances. Ricordi also represents in its territory the catalogs of Elvis Presley, George Harrison, and Bruce

Overall, BMG Music's roster of writers, artists, and producers also includes Ace Of Base, Juan Gabriel, Annie Lennox, Wu-Tang Clan, Carly Simon, Randy Newman, Beck, Dave Stewart, Neil Young, and Edgardo "El Gener-

al" Franco. In addition to Ricordi, BMG Music's other catalog acquisitions include Jack White (Germany), Peter Maffay's Red Rooster (Germany), Reunion Music (contemporary Cbristian), World Music (Belgium), E.G. Music, Francis LeMarque (France), Two P(i)eters Music (Netherlands), and Nashville's

AMR/New Haven Music. Firth, who has held key posts at Chappell Music and PolyGram Music in a 34-year career in music publishing, cites success for the company in nurturing writer/artists before label deals. We've been successful with finding talent at an early stage, signing these acts, sustaining them financially and creatively, and getting them record deals and other important affiliations,

including management," he says. In the U.S., BMG Songs, under the aegis of Danny Strick, signed Beck in 1992 and brought him to Geffen Records, where both of his records have gone platinum. East Coast cre-ative VP Clyde Lieberman is credited with signing New York singer/songwriter Kim Fox to a development deal hooking her up with producer Paul Mahern. Her debut album, "Moon Hut," was released on DreamWorks in September. This process has been repeated in other markets, says Firth. who is a board member of ASCAP, the

performing right group. During the last decade, BMG Music has also made strides with its Nashville office, the establishment of a strong

film/TV/iingles unit, and in the area of production music Last year, BMG Music's global prowess was reflected in a deal-perhaps the largest subpublishing deal ever made-that brought Paramount Pic-

tures' huge publishing wing, Famous Music, into the company's orbit.

That orbit of late has also taken on growth beyond the U.S. and Europe, with offices now in Asia (including a regional office in Hong Kong and an

upcoming move into mainland China) and Latin America. In the latter territory, Brazil's BMG Music unit predates by 31 years its parent's formation in 1987. New initiatives have expanded the company's presence in Latin America to Chile and Colombia.

IRV LICHTMAN

LAUNCH

(Continued from page 6)

and fulfill all orders, payable by credit card. CDs will sell for \$12.99 plus about \$3 for shipping and andling.

But executives emphasize that retail is not the principal focus of the new venture. "We're not making money from it, and we're not pushing or promoting it," says Goldberg.

Nevertheless, the service does introduce another player into the fast-growing online music retail business.

Besides acquiring the Firefly Web site (formerly www.bignote.com). Launch is licensing the company's tools to build personalized content on Web sites. About 15 million ratings of albums and artists, provided by use are stored in a database. This enables a user to receive information on new bands and albums, based on his or her

The site will also include audio and video samples, interviews with and bios of artists, and radio station playlists provided by Broadcast Data Systems. Launch began in 1994 as a CD-ROM

bimonthly music magazine, which bas a paid circulation of 170,000. Executives say the frequency may increase to once a month.

The company was started by Goldberg, who is CEO, and Bob Roback, president. They raised \$10 million from investors that include semiconducto manufacturer Intel, Island Records chairman Chris Blackwell, Japanese investment firm Softbank, Korean investment firm and DreamWorks SKG partner Cheil Jedang, and ven-

ture-capital firm Phoenix Partners. Revenue for this year is estimated at \$3.5 million. Goldberg says he expects it to double next year.

The debut of Launch's site is the latest in a series of rapid changes in the online music business

On Oct. 17, N2K, the Internet sic company, made an initial pub lic offering of stock, selling 3.33 million shares priced at \$19 each. N2K plans to use \$34.8 million of the proceeds to fund strategic alliances repay short-term debt, and expand the company's infrastructure and marketing. The rest of the proceeds will be used for working capital. The company also announced an alliance with Netscape Communications in which the companies will offer a cobranded music retail service through

N2K's Music Boulevard Web site.

DON JEFFREY



bu Geoff Maufield

E FILLED UP THEIR SENSES: Although he still filled concert venues with ease, I've heard accounts from people who ran into John Denver during recent years that the singer/songwriter was bitter that he was no longer a higb-volume album seller. If only he could see this issue's charts, which reflect sales during the week that followed his death in a plane crash (Billboard, Oct.

His recent Legacy album, "The Best Of John Denver Live," shoots 73-8 on Top Country Albums (21,000 units). That title's 1,500% unit boost, following a week when it only sold a tad more than 1,000 units, also earns a first-time Billboard 200 appearance at No. 52. The album first appeared on the country log in this summer's Aug. 16 issue.

Denver's Sony Wonder/Epic children's title, "All Aboard," debuts on both the big chart (No. 165) and Top Kid Audio (No. 2). With 5,000 units, his RCA recent box, "The Country Roads Collection," falls shy of The Billboard 200 but does bow at No. 33 on the country list, while "Reflections: Songs Of Love And Life," also on RCA, dents that same chart at No. 33.

His older collections are also conspicuous on our published catalog lists.
"Greatest Hits." "Greatest Hits Vol. 2." and "Rocky Mountain Collection" each make Top Pop Catalog Albums, marking the artist's first appearance on that chart. Three others are bubbling under, each with more than 4,000 units sold for the week, and he is represented by seven titles on Top Country Catalog Albums (see Country Corner, page 38). "Perhaps Love," the album that festured Denver and opera star Placido Domingo, debuts at No. 3 on Classical Midprice, while the late folk star's "The Wildlife Concert" re-enters Top Music Videos at No. 8.

STRANGE BREW: LeAnn Rimes sees an 11% decline, but with last week's two leading titles each seeing second-week plunges-with No. 2 Janet Jackson seeing a 39% drop and the No. 3 soundtrack to 2Pac's "Gang Related" sliding by 44%—the country teen's 131,500 units are large enough to top The Billboard 200, Rimes' sum for the week is the lowest by a chart-topper since Spice Girls led the big chart with 123,000 units in the July 12 issue.

Considering that recently there have been weeks when the top nine or 10 albums have each surpassed the 100,000-piece mark and that last issue's No. 1 and No. 2 titles each sold more than 200,000 units, the top of this issue's chart looks a little thin. But each of the top seven albums exceed 100,000 units, compared with six last week, and overall album sales manage to exceed those of the previous week, as well as those of the comparable 1996 week (see Market Watch, page 110).

TAKE A BOW: Debuts by LL Cool J at No. 7 (102,000 units) and by Green Day at No. 10 (82,000 units) contribute to the rise in album sales. The former, who can add the credits sitcom star and author to that of rap star, was the top five seller for Trans World Entertainment and was in the top five for Musicland, Camelot Music, Wherehouse Entertainment, Best Buy, and Blockbuster Music. Meanwhile, Green Day actually chalked up No. 1 status at Best Buy and New England's regional Newbury Comics chain. The album also hit the top five at Hastings Books, Music & Video and Streetside Records.

This marks LL Cool J's first appearance in the big chart's top 10 since 1993, when "14 Shots To The Dome" debuted at No. 5 with 80,500 units. His 1995 set. "Mr. Smith," bowed at No. 23 with 69,000 pieces, while his hits collection, "All World," peaked at No. 29 with first-week sales of 37,500 units, all of which suggests that his star has risen since his "In The House" series hit the UPN circuit last year

Green Day's last set, "Insomniac," opened two years ago at No. 2 with 171 500 units LL Cool J and Green Day were both guests of David Letterman durin

their albums' opening week. LL also hit the shows of Rosie O'Donnell and Tom Snyder.

SPARK PLUGS: Multi-format airplay for "Silver Springs," concert expo sure, including dates in the thickly populated Los Angeles market, and artist-of-the month exposure at VH1 help Fleetwood Mac see an 11% gain, its first gain in four weeks . . . Thanks to reams of consumer-press attention surrounding the London premiere of Paul McCartney's "Standing Stone," sales more than double, padding the title's lead on Top Classical Albums and paying the way for a Billboard 200 debut at No. 194 . . . The title track from Creed's "My Own Music" is breaking the band way beyond its Florida base. The song rises 6-4 on Mainstream Rock Tracks and is bubbling under the Modern Rock Tracks list. Consequently, the album-still in its pre-video stages 26% sales gain over the prior week (140-119). Creed is also touring clubs and smaller venues, including a packed open-to-the-public night during the recent Billboard/Airplay Monitor Radio Seminar in Orlando, Fla. . . . Since tracks from his latest album have been absent from our radio charts, credit a "Soul Train" stop for the 20% rise enjoyed by Jon B. (172-143) . . . R&B radio is stepping on the gas for Missy "Misdemeanor" Elliott's "Sock It 2 Me"-it leaps 21-12 on Hot R&B Airplay-and the track's eye-catching clip is gaining plays at video outlets, which contributes to a 12.6% gain and a 65-60 rise on The Billboard 200. A 19% boost at the core R&B stores panel also delivers er the Greatest Gainer prize on Top R&B Albums.

CAPITOL, MIRAMAX JOINT VENTURE

(Continued from page 6) offer us and our artists the opportuni-

ty to be involved in some of the best pictures that will be made in the next few years," says Capitol Records president/CEO (U.S.) Gary Gersh. The deal is a boon to Capitol, which

has had a run of hit soundtracks over the past few years, including "Dead Presidents," "Clueless," "Romeo + Juliet," and "Trainspotting." It will also help soften the impact of the departure of former Capitol VP of soundtracks Karyn Rachtman, who recently left the label for Interscope (The Reel Thing, Billboard, July 19). Rachtman was coexecutive producer of the two "Rom + Juliet" soundtracks released by the label

"Part of our strategy coming in here was to create a soundtrack division that would be a big part of our future going forward," Gersh says.

Miramax chose Capitol after fielding offers from several other compan including Sony and Warner Music Group labels.

"Across the board, almost everyone was interested, because our movie slate is the most valuable movie slate that is not attached to an existing label," says Neil Sacker, executive VP of business and legal affairs for Miramax/Dimen-

According to Sucker although imprints such as Mayerick expressed interest, the film company wanted to go with a full-fledged label in order to complete the unique deal, which involves revenue sharing.

Miramax/Dimension is owned by the Walt Disney Co., but a deal with Dis ney's Hollywood Records didn't make sense, Sacker says, because the label does not have a deep catalog of hit artists. The fact that Miramax/Dimension chose to go outside the Disney family can be seen as a blow to Disney Studios chairman Joe Roth, who has told Billboard that he was hoping to bring more soundtracks from Disneyrelated films to Hollywood Records (Billboard, Aug. 2) as part of an attempt to build a music group at Dis-

Sacker says three factors drew Miramax co-chairmen Harvey and Bob Weinstein to seal the deal with Capitol-the label's vast catalog; the perslities of Gersh, of EM1 Recorded Music president Ken Berry, and Capi

tol executive VP (U.S.) Liz Heller; at the fact that Miramax/Capitol soundtracks would be a priority at that label. "We felt we would be the main focus at Capitol, rather than being one of the

main focuses at Sony," Sacker says. Director Quentin Tarantino's A Band Apart Productions pacted with Warner Bros.' Mayerick Recordings Co. to launch A Band Apart Records (Billboard, Aug. 16). Although Tarantino's films are distributed by Miramax, the soundtracks to his films will not be part of the Capitol deal.

The second album under the deal, "Good Will Hunting," will be released in late December. The soundtrack to the film, directed by Gus Van Sant and starring Robin Williams, will include material from Elliot Smith and Luscious Jackson. A soundtrack to the film "54." based

on the famed New York club Studio 54. is being readied for 1998. Dimension Films specializes in sci-

ence-fiction, borror, and action films, while Miramax leans toward art-house and commercial films.

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ELEKTRA SLIPS A LIVE SET TO PHISH FAITHFUL

(Continued from pay

Pass," the second live album from the wildly successful touring act, into the retail marketplace Tuesday (28).

Even more exciting for the hand's followers—or Phish heads, as they are referred to—is the announcement that this is only the first in a series of experimental live and studio albums planned to be released internittently in forthcoming years.

Phish bassist Mike Gordon says the

Prinsh massest Mine Gordon says the band plans to use the series as an outlet for a variety of creative projects. Though he is careful to emphasize that there are no concrete plans for what will come next, he does mention that members are considering material from three free-form studio ism ses-

"We have no idea what we're going to do with it," he says of the sessions. "Maybe we'll release it as is or edit it or take it apart. We feel that we're in a good position because we don't have anything to prove. What we want to do, since we don't have to do anything in particular, is experiment."

The decision to release another live album first, adds Gordon, is partially based on the desire to provide a betterquality live recording than what is available on the thousands of bootlegs circulated by fans. Elektra's goal, according to senior director of marketing (U.S.) Dane Venable, will be to promote and position the new series so that it attracts the band's core without sacrificing the impact of future, "proper" Phish releases. The group's next studio set is tenta-

tively salated for spring of 1988.

"This being the first in a series, has inspired us to take a much more selective approach because it's something that's going to be of very strong interact to the Phish fathful," he says. "In that spirit, we've creating a large campaign to reach those people, but being very careful not to confuse retailers or radio that this is the next orone? Phish

album."
To reach the band's followers, Elektra will work in areas where fans maintain a strong presence.
The Internet and college campuses

are two prime target areas.

In addition to various technology magazines, Elektra will begin a more traditional co-op advertising program in November and December, bolstering its efforts with Christmas retail programs.

Phish makes a Nov. 7 appearance on "Late Night With Conan O'Brien." The band, which is booked by Monterey Peninsula Artists and managed

by Dionysian Productions, begins its fall/winter tour Nov. 13 in Las Vegas. Phish caps off 1997 with shows Dec. 30 and 31 at New York's Madison Square

Garden.

Venable says the label will not sell
the album at venues due to exorbitant
surcharges there and its desire to

surcharges there and its desire to drive fans to retail outlets. Meanwhile, triple-A, modern rock, mainstream rock, and college stations

mainstream rock, and college stations have received the album, though there are no plans to issue a single. While Phiah has not traditionally been an airplay favorite, its last album, 1996's "Billy Breathes," which has sold

ocen an argingy invoice, its instanounpleos's "Billy Breathes," which has sold 392,000 copies, according to Sound-Scan, apswined the band's first hreakthrough radio track. "Free" peaked at No. It and No. 24 on the Mainstream Rock Tracks and Modern Rock Tracks charts, respectively.

Though Verable says Elektra hopes

Though Venable says Elektra hopes to get some radio support for "Slip Stitch And Pass," the label does not plan to work the album heavily. "We're being very careful here," Venable says. "They really have a shot at radio now, and we feel if they make another song that happens to be right.

for programmers, it could solidify the band's relationship with them." Regardless, there are already stations planning to play cuts from the

Heritage rock WPLR New Haven,
Conn., PD John Griffin says the new
live material will complement Phish
stock already in rotation.

"We have a fair amount of Phish in regular rotation, so if there are some live versions of the stuff we're already playing, it makes sense for us," says Griffin

In addition to covers of songs from artists as diverse as ZZ Top and the Talking Heads, Phish fans will be treated to a popular live version of band standards "Weigh" and "Taste." "Mike's Song," a trademark jam penned by Gordon, also sees its first official release. Gordon says the album, which is

composed entirely of highlights from a March 1 performance at Hamburg club the Markthalle, was selected by guitarist/vocalist Trey Anastasio for its sound quality and distinctive vibe. "Trey went through a lot of tapes

Trey went through a not of tapes from different years to see what was out there and kept coming back to this content of the says Gordon. "It was the first month of that tour, and we really fell like we were onto something new. We were really just being funky rather has always trying to go into the comos. We experimented with some new growes, and because it was a bar gig, it was really low-key and relaxed. Evidence of the night's losses theme.

Evidence of the night's losses theme

Evidence of the night's loose theme is found in Phish's stab at the popular barbershop quartet number "Hello My Baby."

Gordon says the preponderance of covers on the album—they represent one-third of its tracks—also helped the band render a playful performance. "We've never felt like we had to

prove that our music is great, but that night was especially that way because we were playing a lot of other people's music," says Gordon. "We've always just tried to have fun, and that night seemed to be the best representation

he of that. It wasn't the biggest or the deepest, but it was the most fun."

several performances.

Phish's only other performance album, "A Live One," has sold more than 445,000 units since being released in 1995, according to SoundScan. That album collected songs recorded during

John Artale, a music buyer for the 150-store. Carnegic, Pa-based National Record Mart, expects the album to be a nice holding seller, especially seller, especially the chain's 15 on-campus Vibes outlets. "I think they are becoming a vibes outlets bit more popular, though not by leaps and bounds," says Artale. "It's kny Artale or less seen that they don't have to reassess that they don't have to reassess the that they don't have to reassess the bands doing what they do, and they bands doing what they do, and they bands doing what they do, and they

According to Billboard's sister publication Amusement Business, Phish grossed more than \$12 million during 19 shows this year. A two-day festival in August at the

sort of have a lock on that."

former site of Loring Air Force Base in Limestone, Maine, dubbed the Great Went, took in more than \$4 million. That show, says Gordon, has become something of a milestone for the band.

"For a long time, the special events weren't where the best music happened," he says, "A lot of attention went into planning the theatries or costumes for the show, and it took away from the music. More recently, we've been able to overcome that. At that event, the music was great, and the overall weekend was great."

Though not yet a certainty, Gordon

mentions that the band is considering releasing a video of event highlights from the show. A film team on hand at the event has turned in some rough cuts and has been given a green light by the band to complete the project.

Assistance is pre-paring this story was provided by Marie Ratliff of Amuse-

ment Business.

SPARROW FETES STEVEN CURTIS CHAPMAN WITH 'HITS,' LONGFORM VIDEO (Continued from page 10) He credits director Ken Carpenter mieres of the video, which will take

est band I had was just an amazing group of musicians," Chapman says. "I hope and pray I get them all back the next time around." Chapman says that during the tour behind his "Signs Of Life" album,

which wrapped up in May, he and the hand visited retailers to do in-store appearances. "I would say to these guys, 'Grab whatever instruments you can. We're going over to Block-buster,' " Chapman relates. "Sitting around in a real tight huddle, just playing and singing, [there was] something that just didn't happen in a big production-type concert setting. I asked Peter York and my manager to one of these in-stores. I wanted them to hear, and I said, 'I think we need to try to capture this. I don't know how or where, but we need to capture this." It was York's idea to take the con-

cept to Abbey Road. "It was at the end of the tour," Chapman says. "And it was an incredible way to end an incredible time together . . We thought about where would be the coolest place in the world to capture a live record. Abbey Road is where the Beatles did their live recordings that were so brilliant. [We recorded] completely live, no overdubs-the guys were singing as we played. Everything went down at one time. no fixes, no punches, and that's how we left it on the album, for better or worse. And to have a film crew there to capture the emotion was very The 60-minute longform video The Walk: A Decade Of Music And

Ministry," features footage from the Abbey Road recording sessions, well as material from Chapman's suglas of Life tour. Also included are all of Chapman's music videos, a visit to his hometown of Paducah, Ky, and interviews at his Nashville home, among other elements.

among other elements.

Chapman is pleased with how the video turned out and says the high-light was getting his grandmother in it—performing a song with him.

with bringing many special moments to the screen. "I feel like he captured the emotion of what I really wanted to communicate so well," he says. "I felt like he captured a guy who was amazed at his own success and the opportunities he had."

RETAIL OUTLOOK

Sparrow has high expectations for Chapman's greatest-bits package,

and retailers echo that optimism.
"He's real popular and he's always
heen a good fourth-quarter artist,
which is al antist people tend to buy
[albums from] as gifts to give somebody else. They want others to hear
him," says Tower Records Nashville
(M Jon Kerlikowske. "His fan basse
is very loyal."
To reach that fan base, Hugh

Robertson, Sparrow Communications Group's VP of marketing and arrival development, says the label plans a strong push at both radio and retail. The first single, "Not Home Yet," shipped to Christian radio Sept. 26. Elsewhere on the radio dial, Robertson says, Chapman will be fea-

20. Liesewarer on the radial state. It was a superior to the control to the control to two youtheated specials. 22 The Countdown, "hosted by Dallas radio personality Jon Rivers, will air the weekend of Nov. 1 on more than 150 Christian radio stations as well as on the Armed Forces Network." The Seven Curt list Chapman Greatest Hite Radio Special" was slated to air the weekends of Oct. 18 and Saturday 1200 Country radio stations. Labor Country radio stations. Labor Country radio stations.

without the core. We have a lifesize standes, 3-D thing. It's a cool piece. It can stand alone or add product. It's very versatile, and parfile. There is a display kit also that has various images of Steven and perforated, cutout images of him which could be used for smaller displays, and built into it is a display contest for stores."

Robertson says the label also is

scheduling listening parties and pre-

place on a market-hy-market basis.
The label also plans a major direct-mail campaign that will include postcards, catalogs, and other avenues. The album is also being promoted in the Wal-Mart circular, which goes into an estimated 70 million homes.

"There are few unique promotions we're doing with mainstream retail-ers," Robertson adds. "We are developing a value-added piece with the Handleman chain. There are also dispersed to the standard of the sta

Robertson thinks the video too will be a strong seller during the holiday season. "The video is going to play a big role in the marketing because it's a great piece that core fans are going to want," he says. According to Robertson, the video

aired on a 30-foot video wall during the Texas State Fair Sept. 26-Oct. 19. He notes that a one-minute piece from the "The Walk" video was shown every hour or twice an hour, and 3.9 million people were estimated to have walked past it. Chapman will also appear in an

upcoming segment of "60 Minutes," and Robertson says other TV appearances are being locked in. Chapman completed the 80-city

Signs of Life tour in May, and it was his most successful outing to date, with a 16% overall growth in ticket sales. This fall, he will spend time promoting the new album. Other than that, he says he's taking a "sabbatlcal" from the music business to spend time with his wife and children.

He will perform select dates next spring before hitting the summer festival circuit. Chapman is managed by Creative Trust and booked by the Creative Artists Agency.



III INT CAMMUNICATIONS - Charmes Gerald S. Hotels - Previour S. CO. John B. Babrook Jr. Gracker's Core Previour B. Gold S. Barbook Jr. Gracker's Core Previour B. Gold S. Barbook Jr. Gracker S. Gracker B. Grack

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Music Video Biz Gears Up For Billboard Conference

It's that time again! Time, that is, for all music marketing and video professionals to be planning their annual stay at the Billboard Music Video Conference & Awards, This year's 19th annual installment, Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif., features the gathering's usual strong offering of business sessions and artist showcasesplus a few new twists!

The conference opens Thursday, Nov. 20, with a music- and video-filled reception sponsored by Vid Net. Things kick into high gear the following morning with an opening keynote address by Rob Glaser, chairman/CEO of RealNetworks Inc., developer of Real Audio and RealVideo tech-MUSIC

nology for the Internet

The keynote will be followed by "The Big Picture." Billboard's annual view from the top of the music programming business. Panelists include Lee Chesnut of VH1, Patti Galluzzi of MTV/M2, Peter Cohen of The Box, Peter Kauff of College Television Network, and Chris Parr of CMT.

Friday afternoon offers nonstop action with three important panels:

· "Video Production & Video Programming: Profitable Partpership or Unholy Alliance?" The panel, moderated by MuchMusic's Denise Donlon, will seek out creative new production, promotion, and programming strate-

gies · "Show Me The Money: The Dollars & Sense of Music Video Programming." This session, moderated by Kevin Ferd of PowerPlay, will gather regional programmers to discuss ways they survive and thrive.

"Urban Format Forum." Christina Alexander of Def Jam and Rodd Houston of Tommy Boy will lead a discussion of special issues facing producers and programmers of R&B and hiphop videos.

Friday evening the attendees' attention will turn to schmoozing and checking out new sounds at the annual showcase party sponsored by The Box and Sony Music. The party at Billboard Live in West Hollywood will feature performances by an array of exciting new Sony artists.

On Saturday, Nov. 22, the early risers will catch more informstive sessions at the annual roundtable breakfast run by the Music Video Assn. The breakfast will be followed by a keynote address by Alan McGlade, presi-

dent/CEO of The Box Worldwide. Next up on Saturday morning is a reprise of last year's incredibly successful focus group ses-

sion, "The Kids Speak." Once video again Michelle Wolf of San Francisco State

University will lead a panel of high school and college-age music fans as they share their views on today's music and video offerings. It's a must for anyone trying to reach this all-important demographic.

Business wraps up Saturday afternoon with the Directors' Panel, moderated by Billy Poveda of the Oil Factory and the Music Video Producers Assn.; and the ever-popular Artists' Panel, moderated by Billboard senior talent editor Melinda Newman. Artists confirmed to date are Poe. John Lvdon, Mila Mason, and Carnie Wilson

The activities reach their annual climax Saturday night with the Billboard Music Video Awards, sponsored this year by the College Television Network. The show to be held at Billboard Live, will be Web cast for the first time by JamTV and Billboard Online. Additionally, the competition features online voting for the first time. The "Voting Booth" is open now at www.billboard.com. Pre-registration for the conference runs through Oct. 30. Call 212-536-5002 for further information.

Billboard Music Awards Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

19th Annual Billboard Music Video Conference & Awards The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997 Billboard's 1998 International Latin Music Conference & Awards Biscavne Bay Marriott, Miami, Fla. • April 5-7, 1998 Billboard's Fifth Annual Dance Music Summit Chicago Marriott Downtown, Chicago . July 8-10, 1998 For more information, contact Maureen Ryan at 212-536-5002.

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'Candle' Finds Itself B-Side 'Something'

100 that a No. 1 single has flipped sides in mid-chart run, but it is the first time a B-side has become an A-side while a single was No. 1. Previous flipees have included Rod Stewart's "Reason To Believe," which was the original A-Stewart's "Reason to Deneve, when was the organia cride when that Mercury single entered the Hol 100 in 1971. By the time it went to No. 1, "Reason" was relegated to the B-side, overtaken by "Maggie May." The late John Denver had his third No. 1 hit with "I'm Sorry," but by

the time the single was moving down the chart, "Sorry" was the B-side of "Calypso," Denver's ode to the ship owned by famed oceanographer Jacques Cousteau.

The single that switches sides in mid-chart-stream this issue is Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket). Although it's clear that more people are buying the single for John's tribute, the titles

reverse billing order because "Something" leads in airplay for the first time (see Hot 100 Singles Spotlight, page 101). That's not surprising, given the nature of the rewritten version of "Candle In The Wind." It's been two months since the tragic death of Diana, Princess of Wales, and while people are still purchasing John's single as a keepsake or as a personal tribute to Lady Di, radio stations are reluctant to play the song as often as they did when it was

first released There is one other No. 1 single that changed sides while it was No. 1, but it was before the birth of the Hot 100, 1n 1956, Elvis Presley's "Don't Be Cruel" and "Hound Dog" took turns at No. 1, with a cumulative total of 11 weeks accrued by both

H1T OF THE WORLD: "Something About The Way You Look Tonight"/"Candle In The Wind 1997" is in its fourth week atop the Hot 100. That makes it the longest-running No. 1 for any of Elton John's solo chart-toppers, and it

and "That's What Friends Are For" (as part of Dionne & Friends). A check of the Hits of the World pages reveals that the tribute single is No. 1 in Germany, France, Canada, the Netherlands, Australia

Italy, Spain, Ireland, Belgium, Austria, and Switzerland. An obvious omission from that list is the U.K., where "Candle" slips to No. 3 after a five-week run. The new champ



bu Fred Bronson

of the British singles chart is "Spice Up Your Life" by Spice Girls. It's the fifth No. 1 for the Virgin quintet. It's also only the Girls' fifth single, making them the only act in the history of the British chart to have its first five singles reach pole position. Spice Girls already held the record when they went to No. 1 with their fourth release; the previous record for a debut act was hitting No. 1 with its first three releases. That feat was

accomplished by Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Bunny & the Mastermixers, and Robson & Jerome. The U.K. singles chart is ruled by "girls." While Spice Girls hold down the No. 1 spot, the runner-up position is occupied by Aqua's "Barbie Girl." The Danish single, which peaked at No. 7 eight weeks ago, performs a global sweep similar to Elton's: The song is No. 2 in Germany, France, the Netherlands, Australia, Italy, Spain, and Belgium.

A.MASE-ING: He's already collected two No. 1 singles on the Hot 100 and appears in the top 30 three times this issue, vet he's having his chart debut as a solo artist. Mase, a 19-year-old rapper when he was discovered by Bad Boy founder Sean "Puffy" Combs, enters at No. 29 with "Feel So Good" from the "Money Talks" soundtrack. He's also No. 14 as a featured artist on "Mo Money Mo Problems and No. 20 with Brian McKnight on "You Should Be

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OTHER

YEAR-TO-DATE

TOTAL 537,418,000 575.672.000 (UP 7.1%) ALBUMS 442 627 000 466,567,000 (UP 5.4%) SINGLES 109.105.000 (UP 15.1%)

14 011 000

AST WEEK 13.822.000

UP 1.4%

THIS WEEK 12 961 000

> CHANGE UP 8.1%

11 230 000

LAST WEEK 10 865 000 CHANGE UP 3.4%

THIS WEEK 10.581.000

> CHANGE IIP 6 2%

-

YEAR-TO-DATE SALES BY ALBUM FORMAT

317.136.000 355,744,000 (UP 12.2%) 124.356.000 109,707,000 (DN 11.8%) 1.135,000 1.116.000 (DN 1.7%)

2 772 000

AST WEEK 2 957 000

DOWN 6.3% THIS WEEK 2.380,000

> CHANGE UP 16.5%

ALBUM SALES BY FORMAT

LAST ---8,734,000 8.353,000 IIP 4 6% 7 749 000 UP 12 7% CASSETTE 2,478,000 2,490,000 DN 0.5% 2,802,000 DN 11.6% OTHER 27.000 UP 22.7% 30,000 DN 10% 22,000

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